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THE ART OF MUSIC: VOLUME TWELVE

A Dictionary-Index of Musicians

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BOOK II.

M-Z



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**A DICTIONARY-INDEX
OF MUSICIANS**

BOOK II

DICTIONARY-INDEX OF MUSICIANS

M

Mabellini

MABELLINI, Teodulo (1817-1897): b. Pistoja, d. Florence, where he studied and prod. an opera, *Matilda di Toledo*, 1836. He also lived there and became famous as opera composer, as well as director of the Philharmonic Society, court conductor and professor at the Royal School of Music. He was a pupil of Mercadante in Novara. His operas include *Rolla* (1840), *Ginevra degli Almieri* (1841), *Il conte di Lavagna* (1843), *I Veneziani a Costantinopoli* (1844), *Maria di Francia* (1846), *Il venturiero* (1851), *Il convito di Baldassere* (1852), *Fiametta* (1857). He also wrote oratorios, cantatas, hymns, and many vocal works for the church, including masses, a Requiem, psalms, motets, etc.

MACABRUN, troubadour. *Ref.: I. 211.*

McCORMACK, John (1884-): b. Athlone, Ireland; operatic tenor; studied with Sabbatini in Milan; first prize at Feis Ceoil, Dublin (1904); operatic début as Turiddu in *Cavalleria Rusticana* (London, 1907); first New York appearance with Tetrizzini in *Rigoletto*; has sung with Metropolitan, Chicago-Philadelphia, and Chicago Grand Opera companies, and on concert tours with extraordinary success. *Ref.: IV. 158.*

McCORMICK, Harold: contemp. American musical patron. *Ref.: portrait, IV. 172.*

McCOY, William J. (1848-): b. Crestline, Ohio; American composer, resident in California, wrote music for pageants ('Midsummer High Jinks,' 'Forest Festival'), also an opera, 'Egypt'; choral works, chamber music, piano pieces, songs, etc., and a book on 'Cumulative Harmony.' *Ref.: IV. 396f.*

MacCUNN, Hamish (1868-): b. Greenock, Scotland; studied under Parry at the Royal College of Music; conductor of the Hampstead Cons. Orchestral Society (1892), the Carl Rosa Opera Co. (1898-99); the Moody-Manners Opera Co. (1900-1), Savoy Theatre (1902-4), Lyric Theatre (1904-7). His compositions include the operas 'Jeanie Deans' and 'Diarmid and Ghriné,' a musical comedy, 'The Golden Girl,' 'The Wreck of the Hesperus,' a dramatic ballad for chorus and orchestra; cantatas, overtures, songs, compositions for violin and piano and 'cello and piano, etc. *Ref.: III. 425f.*

McEwen

MacDOWELL, Edward Alexander (1861-1908): b. New York, d. there; studied piano with Buitrago, Desvernine and Teresa Carreño in New York; later at Paris Cons. with Marmontel; also theory with Savard. At Frankfurt Cons. he studied piano with Heymann and composition with Raff. He became teacher of piano at Darmstadt Cons. (1881-82), lived in Wiesbaden until 1888 and then in Boston, Mass., until 1896, when he was appointed professor of music at Columbia Univ., New York. M.'s compositions include 'Hamlet' and 'Ophelia,' two poems for full orchestra; 'Lancelot and Elaine,' symphonic poem; 'Lamia,' symphonic poem; 'Roland,' symphony; Suite No. 1 for full orchestra; 'In October,' supplement to first suite; Second (Indian) Suite for orch.; songs for male chorus and mixed chorus; for piano 2 concertos, 2 suites, 4 sonatas, a prelude and fugue, an *Étude de Concert*, idylls, sketches and other compositions; also numerous solo songs. M. spent his summers in Peterborough, N. H., and most of his important works were written there. His residence, together with a large tract of land, was deeded by his widow to the MacDowell Memorial Association for a colony of creative artists who are thus given the opportunity to work under ideal conditions. *Ref.: II. 347; IV. 225, 267, 281; works, IV. 362; songs, V. 298, 319; piano works, VII. 340; X. 254, 256; mus. ex., XIV. 233, 238; portrait, IV. frontispiece.*

MACE, Thomas (ca. 1613-1709): clerk at Trinity College, Cambridge; pub. 'Musick's Monument or A Remembrance of the Best Practical Musick, both Divine and Civil' (London, 1676), important for the information it gives concerning musical practice of its period in which fell the inception of orchestra music. Part 2 contains directions for lute playing, also lute pieces; part 3, directions for violin playing. *Ref.: VII. 395, 470.*

McEWEN, John Blackwood (1868-): b. Hawick; studied at Glasgow and London Universities, and the Royal Academy of Music; composer of a symphony, 2 overtures, symphonic poems ('Grey Galloway'), string quartets, 'Hellas,' 'The Last Chantey,' and Milton's 'Nativity' for chorus and orch.; Highland dances, etc. *Ref. III. 428.*

Macfarlane

MACFARLANE, William (1870-): b. London; pupil of his father and S. P. Warren; toured as organ virtuoso, organist of various churches, and since 1900 of St. Thomas's, New York; also (from 1898) of the Temple Emanuel, and conductor of the Yonkers Choral Society; municipal organist of Portland, Me., since 1912; composer of church music, a cantata, 'The Message from the Cross,' songs and choral songs. *Ref.*: IV. 357; VI. 501.

MACFARREN (1) George Alexander (1813-87): b. London, d. there; pupil, then teacher, at the Royal Academy of Music, Bennett's successor as professor of music at Cambridge Univ. (1875), and director of the Royal Academy of Music from 1876. He composed operas ('The Devil's Opera,' 1838; 'Don Quixote,' 1846; 'Charles II,' 1849; 'Robin Hood,' 1860; 'Jessy Lea,' 1863; 'She Stoops to Conquer,' 'The Soldier's Legacy,' and 'Helvellyn,' 1846); a pantomime; oratorios ('John the Baptist,' 'The Resurrection,' 'Joseph,' 'King David'); cantatas (including 'May Day,' 1856, and 'The Lady of the Lake,' 1877); anthems, psalms, services, choral songs, duets, songs, etc.; also 8 symphonies, 7 overtures, string quartets, a string quintet, trios, violin sonatas, piano sonatas, a violin concerto, etc. He edited works of Purcell, Handel, etc., Scotch and Irish songs ('Popular Music of Olden Time'), and pub. 'The Rudiments of Harmony' (1860), '6 Lectures on Harmony' (1867), 'On the Structure of a Sonata' (1871), 'Counterpoint' (1879), 'Musical History Briefly' (1885), etc.; also contributed to Grove's Dictionary. His lectures were published posthumously (1888). His wife **Natalia** was an alto singer and translated German texts, etc., into English. (2) **Walter Cecil** (1826-1905): b. London, d. there; brother and pupil of (1), also pupil of Holmes and Potter; teacher at the Royal Academy of Music, whose concerts he conducted; director of the Philharmonic Society, 1868; composer of church music, a symphony, several overtures, chamber music, piano sonatas, and other pieces, songs, etc. He also edited piano works of Mozart and Beethoven and a collection of popular classics.

McGEOCH, Daisey: contemp. English song writer. *Ref.*: III. 443.

McGIBBON, William (?-1756): d. Edinburgh; studied with Corbett in London; violinist and concert conductor in Edinburgh; wrote sonatas for violin and Scotch songs.

McGUICKIN, Barton: tenor, sang with National Opera Company, New York, 1888. *Ref.*: IV. 141.

MACH, Ernst (1838-): b. Turras, Moravia; studied in Vienna; professor of mathematics and physics in Graz, Prague and Vienna; wrote on musical acoustics and history.

Mackenzie

MACHADO (1) Antonio Xavier (1756-1828): b. Tamengos, near Anadia, d. Caxias; organ-builder of renown.

(2) **Raphael Coelho** (1814-1887): b. Angra, d. Rio de Janeiro; studied in Lisbon; lived in Brazil, where he composed church music, pub. Brazilian folk-songs, also a musical dictionary, piano method and harmony; translated the methods for piano, flute, violin and double of Hüntén, Berbiguier, and Devienne, Alard and Carcassi respectively.

(3) **Augusto** (1845-): director of the Lisbon Conservatory and composer of Portuguese operas (*Lurriane*, 1883; *I Doria*, 1887; *Mario Welter*, 1898; *La Borghesina*, 1907); also operettas, cantatas, organ pieces, piano pieces, etc.

MACHAULT [Machaut, Machaud, etc.] Guillaume (also **Guillelmus de Mascandio**) (1300-72): b. Machault, Ardennes; cleric, poet and musician at the court of Johann of Luxemburg, King of Bohemia, and through him beneficiary of Pope John XXII at Houdain, Verdun, Paris, Rheims, later at the court of John of Normandy and of Charles V of France. He counts as the first representative of the 14th cent. *ars nova*, as no works of the earlier Philippe de Vitry have as yet been found. Riemann finds the influence of the Florentines in his ballades and rondeaux, though his motets are still under the influence of the Paris *ars antiqua*. Wolf, in his *Geschichte der Mensuralnotation von 1250 bis 1460* gives a detailed description of M.'s preserved manuscripts, also 14 complete compositions (motets, mass movements, rondeaux, ballades, etc., in 2-4 parts). *Ref.*: I. 231; mus. ex., XIII. 11.

MACKAY, Angus (d. Dumfries, 1859): piper to the English court; collector of tunes for bagpipes.

MACKENZIE (1) [Sir] Alexander Campbell (1847-): b. Edinburgh; composer, teacher and conductor; studied at Sondershausen Cons. and played violin in Ducal orchestra there; subsequently studied at Royal Academy of Music; settled in Edinburgh as teacher and conductor (1865); became principal of Royal Academy of Music (1888); conductor of Philharmonic Concerts (1892-1899); has also conducted concerts at the Crystal Palace, the Hallé Orchestra at Manchester, the Royal Church Society, the London Symphony Orchestra, and a series of concerts in Canada (1905). His compositions include the operas, 'Colomba' (1883), 'The Troubadour' (1886), 'His Majesty, or The Court of Vingolia' (1897, comic), and 'The Cricket on the Hearth' (1914); the oratorios 'The Rose of Sharon' (1884), and 'Bethlehem' (1894); 7 cantatas; incidental music to 'Ravenswood' and 'Marmion'; also Barrie's 'Little Minister' (1897); for orchestra, a scherzo; 2 Scottish Rhapsodies; a ballad, *La Belle dame sans merci*; 5 overtures; a concerto, and a 'Pibroch' for violin

Mackintosh

and orch.; Scottish concerto (piano); also a piano quartet; pieces for violin and piano; piano music; anthems, songs, and part songs. *Ref.*: III. 415, 416, 432; VI. 210f, 368; VII. 339; VIII. 474. (2) [Sir] **Morell**: Scottish physician; author of 'The Hygiene of the Vocal Organs' (1890). *Ref.*: (cited) V. 18.

MACKINTOSH (1) **John** (1767-1840): b. London, d. there; bassoonist. (2) **Robert** (?-1807): popular Scotch violinist and composer; teacher and director in Edinburgh and London; produced four books of strathspey reels, including also aires, minuets, etc. (3) **Abraham** (1759-after 1807): b. Edinburgh, d. Newcastle; son of Robert; produced (1792) a book of 30 new strathspey reels.

MACLEAN (1) **John** (18th cent.): American musical pioneer. *Ref.*: IV. 70. (2) **Charles Donald** (1843-): b. Cambridge, England; studied with Hillier in Cologne; Mus. Doc. Oxon.; organist and director in Oxford and in London; established the music courses in Eton College; composed overtures, a dramatic oratorio, 'Noah,' a Gaelic cantata, *Sulmalla*, a symphonic poem, *sinfonietta*, piano concerto, trio, etc. (3) **Alexander Morvaren (Aliek Maclean)** (1872-): b. Eaton, pupil of Sir Joseph Barnby, winner of the Moody-Manners prize for a one-act opera in 1895 with 'Petruccio,' prod. at Covent Garden; also composed 2 other operas, prod. London and Mayence, choral works with orchestra, incidental music, etc. *Ref.*: VI. 379.

MCLEOD, Peter (1797-1859): b. West Calder, d. Bonnington; violinist, composer for the violin and collector of Scotch folk-melodies.

MACMILLAN, Francis (1885-): b. Marietta, Ohio; studied in Chicago, Berlin and the Brussels Conservatory; violin virtuoso, touring in Europe and the United States.

MACPHERSON (1) **Charles Stewart** (1865-): b. Liverpool; pupil of Macfarren at the Royal Academy of Music, where he was teacher, then member of the examining board, in which capacity he travelled in Australia; professor at the Institute for the Blind (1903), and London University; pub. 'Practical Harmony' (1906), 'Evolution of Musical Design,' 'Practical Counterpoint' (1907), 'Rudiments of Music' (1907), 'Form in Music' (1908); and composed a symphony, overtures, piano pieces, songs, also a mass and other church music. (2) **Charles** (1870-): b. Edinburgh; was sub-organist at St. Paul's, London, 1895, then teacher of harmony and counterpoint at The Royal Academy of Music; composer of orchestral suites, overture, chamber music, Psalm 137 for chorus and orch., Gaelic melodies for string instruments and harp, etc.

MACQUE, Jean de (16th-17th cent.):

Mahillon

Netherland composer who was *maestro di cappella* at Naples; wrote madrigals, psalms, etc. Luigi Rossi is of his school.

MACRAN, H. S.: contemp. English writer on Greek music, etc. *Ref.*: III. 431.

MEWHOOD, Leonard B. (1870-): b. New York; graduate of Columbia University and professor of music there; conductor, lecturer and composer of unpublished works.

MADER, Raoul Maria (1856-): b. Pressburg; studied at the Vienna Cons.; conservatory teacher, chorus conductor and opera conductor in Budapest; composed and produced one opera, 6 operettas and ballets in Vienna and Budapest.

MADIN (or Madden), Henri (1698-1748): b. Verdun, of Irish parents, d. Versailles; cathedral conductor in Tours and in the King's Chapel; composed motets.

MAETERLINCK, Maurice, Belgian poet. *Ref.*: 105, 145, 199, 322, 359; IX. xv, 472, 477; X. 257f.

MAFFEI, Andreas (19th cent.): librettist. *Ref.*: II. 489.

[du] **MAGE** (18th cent.): organist at St. Quentin; produced *Livre d'orgue*.

MAGGINI (1) **Giovanni Paolo** (1581-ca. 1640): b. Botticini, Marino, d. Brescia; maker of highly prized violins; especially noted for his double basses. *Ref.*: I. 362; VIII. 73. (2) **Pietro Santo**: possibly son of (1); maker of violins, violas and basses.

MAGNARD, Albéric (1865-1914): b. Paris, d. (shot as franc-tireur) at Senlis; pupil of Dubois and Massenet, also Vincent d'Indy; composed 3 symphonies, orchestral suite, and other orchestral works, 2 operas, *Yolande* (Brussels, 1893), *Berenice* (1911), piano pieces, songs. *Ref.*: III. 315, 363; VI. 392.

MAGNUS, Desiré (correctly **Magnus Deutz**) (1824-1884): b. Brussels, d. Paris; studied with Vollweiler at Heidelberg and at Brussels Conservatory; concert pianist in England, Russia and Spain; pianist, teacher and music critic in Paris; wrote sonatas, études, fantasies, and an elementary pianoforte method (1879).

MAGUIRE, Hugh (18th cent.): established a singing school in Baltimore, 1765; pub. a volume of psalm-tunes. *Ref.*: IV. 234.

MAHILLON, Charles Victor (1841-): b. Brussels; has been custodian of the museum of musical instruments at the Brussel Cons. since 1877; author of *Tableau synoptique des voix et de tous les instruments de musique*, etc.; *Tableau synoptique de la science de l'harmonie*; *Elements d'acoustique musicale et instrumentale* (1874); *De la flûte Boehm* (1885); *Catalogue descriptif et analytique du musée instrumental du Conserv. Roy. de Mus. de Bruxelles* (1880); *Le matériel sonore des or-*

Mahler

chestres de symphonie, d'harmonie et de fanfares (1897); *Les instruments à vent* (1907); editor of *L'Echo musical* (1869-98) and director of a large manufactory of brass instruments. *Ref.*: VIII. 7, 89 (footnote).

MAHLER, Gustav (1860-1911): b. Kalischt, Bohemia, d. Vienna, where he studied at the Univ. and the Cons. He was conductor at theatres in Hall, Upper Austria, in Laibach and in Olmütz, conducted a society in Cassel, became Kapellmeister of the German National Theatre, Prague, in 1885, and in 1888 director of the opera in Pesth. In the meantime he had conducted the opera in Leipzig for six months as substitute for Nikisch. During 1891-97 he was first Kapellmeister at the Hamburg Stadttheater, in the latter year went to Vienna as Kapellmeister, then director, of the court opera. Having achieved a European reputation, he appeared as guest conductor in various cities, and 1898-1900 also conducted the Philharmonic Concerts in Vienna. He left his Vienna post in 1907 and went to New York as conductor of German opera at the Metropolitan Opera House, 1907, becoming conductor of the Philharmonic Society there two years later. Illness forced him to return to Vienna in 1911, where he succumbed to his disease shortly after. As composer his reputation had steadily grown, but full and general appreciation was not vouchsafed to him during his lifetime. Aside from his youthful works (an opera, 'The Argonauts,' songs and chamber music) and a fairy play, *Rübezahl*, M.'s compositions include 9 symphonies (I. D maj., 1891; II. C min., 1895; III. D min., 1896; IV. G maj., 1901; V. D min., 1904; VI. A min., 1906; VII. E min., 1908; VIII. E maj., with chorus and soli ['Symphony of the Thousand'], 1910; IX. D maj., posthumous, 1912); *Das Lied von der Erde* for tenor, alto and organ (1911); *Das klagende Lied* for soli chorus and orch.; *Lieder eines fahrenden Gesellen*; *Kindertotenlieder*; 12 songs from *Des Knaben Wunderhorn*, 3 books of songs, *Aus der Jugendzeit*, and a book of *Rückert-Lieder*. He also completed Weber's opera, *Die drei Pintos*, from the composer's sketches (1877). His wife, *Alma Maria* (née *Schindler*), a pupil of Zemlinsky, also wrote 2 books of songs. *Ref.*: III. x, xii, xiii, 266ff, 266; (influence) III. 196; (in America) IV. 150f, 153, 184; songs, V. 336ff; choral work VI. 357; symphonies, VIII. 403ff, 465; opera, IX. 191; mus. ex., XIV. 56; caricature, VIII. 404; portrait, III. 202.

MAHMUD SCHIRASI ([?]-1315): Persian encyclopedist, author of *Dürret et tadsch*, which preserves the early Arabic theory of consonance.

MAHU, Stephan (early 16th cent.): singer in the chapel of Emperor Ferdinand I; German composer of chorales, part-songs, secular and sacred, pre-

served in J. Walther's *Gesangbuch* (1551) and other contemp. collections. A 4-part Magnificat was edited by F. Commer.

MAICHELBECK, Franz Anton (1702-1750): b. Reichenau, Bodensee, d. Freiburg; professor of Italian and prebendary at Münster; wrote clavier sonatas (1736), and a piano school with exercises (1737).

MAIKAPAR, Samuel (1867-): b. Chersson, Russia; abandoned law for music, which he studied at the St. Petersburg Cons., and with Solovieff and Leschetizky; concert pianist in Germany and Russia; professor at the St. Petersburg Cons.; composed piano pieces (sonatas, poem variations, novettes, études, etc.) and songs; wrote 'The Musical Ear,' a method for acquiring absolute pitch (1900).

MAILLARD (1) **Jean** (16th cent.): French composer of motets and masses, from one of which Palestrina borrowed the themes of one of his. (2) **Mille**. —: ballerina. *Ref.*: X. 92.

MAILLART, Louis [Aimé] (1817-1871): b. Montpellier, d. Moulins; opera composer; studied at Paris Cons. under Guérin, Elwart and Leborne; won *Grand prix de Rome* in 1841; wrote six operas, including *Les dragons de Villars* (1856), known also under the German title of *Das Glöckchen des Eremiten*. *Ref.*: II. 212.

MAILLY, Alphonse Jean Ernest (1833-): b. Brussels; studied with Girschner; organ virtuoso (praised by Berlioz), teacher of organ and piano-forte at Brussels Conservatory; composer for organ, orchestra, etc.

MAINWARING, John (1735-1807): d. Cambridge; author of the first biography of G. F. Handel, published anonymously in 1760.

MAINZER, Joseph (1807-51): b. Treves, d. Manchester; priest, later abbot, teacher of singing at Treves Seminary; on account of political troubles went to Brussels, Paris, then London and finally Manchester, where he established popular music courses after the manner of Wilhelm, and founded a number of singing schools under his general direction. He wrote a number of pedagogical works (singing school, singing for children, piano method for children, choral school, etc.) in German, French and English; also founded 'Mainzer's Musical Times,' 1844, continued as 'Musical Times' from 1846 to the present, at first by Edward Holmes.

MAIR, Franz (1821-1893): b. Weikersdorf, Marchfeld, d. Vienna; director of the Schubert Society of Vienna and composer of vocal music.

MAITLAND, John Alexander Fullier (1856-): b. London; A. M., Cambridge; writer on musical subjects; contributor to Grove's 'Dictionary of Music and Musicians' and the 'Oxford History of Music'; editor of the 1911 edition of Grove's 'Dictionary.' He

edited the 'Fitzwilliam Virginal Book,' 'Carols of the Fifteenth Century' and 'English Country Songs,' and wrote 'Life of Robert Schumann' (1884), 'Masters of German Music' (1894), 'English Music in the Nineteenth Century' (1902), 'The Age of Bach and Handel' (Oxford History of Music, 1902), 'Johannes Brahms' (1911), etc. *Ref.*: III. 430; (cited) I. 447; VIII. 89f.

MAJO, Francesco di (called *Cicco di M.*) (ca. 1740-1770): b. Naples, d. Rome; organist at the Neapolitan royal chapel; wrote 19 operas, 8 oratorios and cantatas, 5 masses with double choirs and orchestras; and other church music. *Ref.*: IX. 21, 63.

MAJOR, Julius J. (1859-): b. Kaschau, Hungary; studied and taught in Budapest; founder of an Hungarian Ladies' Singing Society; pianist and composer of chamber music, piano concerto, symphony, songs, etc., also the operas *Lisbeth* (Pesth, 1901), *Erysika* (ib., 1901), *Széchi Maria* (Klausenburg, 1906) and *Mila* (Pressburg, 1913). He advocates a new tonal system.

MAJORANO. See **CAFFARELLI**.

MAKSYLEVICH, Vincent (1685-1745): choir director at the Cracow cathedral; composed church music highly valued in his day.

MALASHKIN, Leonid Dimitrievitch (1842-1902): d. Moscow; composed church music, and songs which have become popular, also piano pieces, an opera, *Iliia Murometz* (Kieff, 1879), and a symphony in E-flat.

MALAT, Jan (1843-): contemp. Bohemian composer of operas produced in Prague.

MALDEGHEM, Robert Julian van (1810-1893): b. Denterghem, Flanders, d. Ixelles, near Brussels; organist, composer and editor; produced a collection of 16th-century vocal works of the Netherlands, *Trisor musical* (29 vols., 1865-93).

MALDER, Pierre van (1724-1768): b. Brussels, d. there; chamber musician to Prince Karl of Lorraine; violin soloist at the court opera of Brussels; composed operas, a comic opera for the Paris Opéra Comique, and especially successful symphonies, influenced by the style of the Mannheim school.

MALFATTI, Therese (18th-19th cent.): daughter of a physician; greatly admired by Beethoven. *Ref.*: II. 140, 145, 150, 159; VII. 517.

MALHERBE, Charles Théodore (1853-1911): b. Paris, d. Eure; first studied law, then music with Wormser, Massenet, and Danhauser, with whom he travelled through Belgium, Holland and Switzerland to study methods of teaching singing in schools for the government. In 1899 he succeeded Nutter in charge of the archives of the Opéra. He also wrote on music in various periodicals and bequeathed his musical autographs to the Conservatoire. He wrote *L'Œuvre dramatique*

de R. Wagner (with Soubies, 1886), *Précis d'histoire de l'opéra comique* (under the pseudonym of B. de Lomagne, with Soubies, 1887), also a prize-crowned *Histoire de la seconde Salle Favari* (2 vols., 1892-3); also essays on works by Massenet, Wagner, Tchaikowsky (Sixth Symphony) and Mozart; a biography of Auber, a thematic catalogue of Gounod's works, and, with Saint-Saëns, edited the complete works of Rameau. He composed a comic opera, 3 operas (MS.), incidental music, orchestral pieces, chamber music, and vocal works.

MALIBRAN, Maria Felicità (1808-1836): b. Paris, d. Manchester; singer; studied with her father, Manuel Garcia; début at His Majesty's Theatre, London (1825), as Rosina in *Il Barbiere di Siviglia*; thereafter sang in regular Italian repertory in New York, Paris, London, Rome, Naples, Bologna and Milan; composed a number of nocturnes, romances, chansonsettes, etc., published under the title of *Dernières Pensées*. *Ref.*: VII. 254, 448; IX. 153; portrait, V. 98.

MALICHEVSKY, Witold Josefovitch (1873-): b. Mogiloff-Podolsk; studied medicine in Tiflis and music with Kolotchin and Ippolitoff-Ivanoff there, later studied composition with Rimsky-Korsakoff at the St. Petersburg Cons.; director and teacher of composition at the music school of Odessa since 1908; composer of 3 symphonies, 2 overtures, 4 string quartets, a violin sonata and a 'cello suite. *Ref.*: III. 155.

MALISHEVSKY. See **MALICHEVSKY**.

MALLARME, French poet. *Ref.*: VIII. 439.

MALLING (1) Jörgen (1836-1905): b. Copenhagen, d. there; exponent of the method of Chev  in Denmark and translator of Chev 's writings; organist and music teacher in Copenhagen, Vienna, etc.; composer of piano and vocal works, a cantata with orchestra and operas. (2) **Otto Valdemar** (1848-): b. Copenhagen; brother of J rgen (1); pupil of Gade and Hartmann; co-founder and conductor of the Concert Society, organist, professor, and from 1899 director of the Institute in Copenhagen. He wrote 2 orchestral suites, a concert overture, 2 fantasies for violin and orchestra, piano concerto, violin sonata, string octet, string quartet, piano quartet, trio, choral works with orchestra, a *R veil* for 4 solo voices with string orchestra, sacred and secular songs, organ compositions and piano pieces; also a ballet, *Askepot* (Copenhagen, 1911). He published a *School of Composition*. *Ref.*: III. 76; VI. 489f.

MALLINGER, Mathilde (1847-): b. Agram; studied 1863-65 at the Prague Conservatory and with Lewy in Vienna; operatic soprano at the Munich court and the Berlin Royal Opera;

teacher of singing at Prague Cons., then the Eichelberg Cons. in Berlin.

MALLIOT, Antoine Louis (1812-1867): b. Lyons, d. Rouen; studied in Paris with Choron, Garaudé and Banderall; tenor and singing teacher in Rouen; produced two operas there (*La Vendéenne*, 1857, and *La truffomaine*, 1861) with success, also wrote *La musique au théâtre* (1863).

MALMQVIST, Carl Julius (1819-1859): b. Copenhagen, d. Hirschholm; composer of popular male quartets and operettas, songs, etc.

MALORY, [Sir] Thomas: English poet. Ref.: VI. 368; IX. 461.

MALTEN (correct name **Müller**), **Therese** (1855-): b. Insternburg, East Prussia; studied with Engel; operatic soprano; made début at the Dresden court opera, 1873, as Pamina and Agathe, and sang leading rôles there for many years (including Senta, Elsa, Isolde, Fidelio, Armida, etc.); Royal chamber singer and honorary member of the court opera since 1881; sang Kundry at Bayreuth in 1882.

MALVEZZI, Cristofano (1547-1597): b. Lucca, d. Florence, where he was canon of San Lorenzo and *maestro di cappella* of the Dukes Francesco and Ferdinando de' Medici; composer of madrigals in 5 and 6 parts (1583, 1584), *intermedie* and *concerti* for a festival play for the marriage of Ferdinando de' Medici to Christine of Lorraine (1588). He was the teacher of Jacopo Peri. Ref.: I. 329.

MÄLZEL (1.) **Johann Nepomuk** (1772-1838): b. Ratibon, d. en route to America; invented a 'Panharmonium,' for which Beethoven wrote his 'Battle of Vittoria,' also an automatic trumpeter and an automatic chess player; constructed the Metronome (1816), though some of the credit for this belongs to one Winkel, a mechanic of Amsterdam; also made ear trumpets, among them that of Beethoven's. Ref.: VIII. 204. (2) **Leonhard** (d. Vienna, 1855); brother of (1) and also an able mechanic. The two brothers probably worked together to some extent, and after Johann's removal to Paris the two have apparently been identified by historians.

MANCHESTER, Arthur L.: contemp. writer on American musical education. Ref.: IV. 262.

MANCINELLI, Luigi (1848-): b. Orvieto; composer; became 'cellist at the Pergola in Florence and later a teacher of the 'cello; in 1881 became director of the Liceo filarmonico and *maestro di cappella* at the Theatre and at the Church of St. Petronis in Bologna; conductor at Drury Lane, London (1886-1888), and at the Royal Theatre, Madrid (1888-1895); later at Covent Garden, London, and the Metropolitan Opera House, New York; composer of the operas *Isora di Provenza* (1884); *Ero e Leandro* (1896) and *Paolo e*

Francesca (1907); an oratorio, *Isala* (1896); a cantata, *San Agnese* (1905); an overture, *intermezzi*, masses, hymns, songs, etc. Ref.: III. 378, 389, 392.

MANCINI (1) **Francesco** (1674-1739): b. Naples, d. there; student and teacher at the Conservatorio di San Loreto there; conductor at the court; composer of 25 operas, mostly for Naples, one (*Idaspe*) for London (1710); oratorios, an 8-part Magnificat, chamber cantatas. (2) **Giambattista** (1716-1800): b. Ascoli, d. Vienna; studied with Bernacchi and Martini; teacher of singing at the Vienna court; wrote an important book on coloratura singing. Ref.: V. 49.

MANCINUS, Thomas. See **MENCEN**.

MANCIO, Felice (1841-1897): b. Turin, d. Vienna; concert tenor and vocal teacher at the Conservatory of Vienna.

MANDI (1) **Richard** (1862-): b. Rossitz, Moravia; studied at the Vienna Cons. and with Delibes in Paris; composed a symphonic poem, *Griselidis*, an overture, and other orchestral works (*Algiers*, 1913; *Viennensia*, 5 movements); chamber music, piano pieces, several books of songs (German and French), a comic opera, *Rencontre imprévue* (1888), and (MS.) an opera, *Parthenia*. (2) **Louis** (19th cent.): German physician, specialist in the physiology of the voice; wrote *Die Gesundheitslehre der Stimme* (1876). Ref.: V. 58.

MANDIC, Josip (1883-): b. Trieste; Slavic composer; produced an opera, *Peter Svacic*, at Laibach, 1904.

MANELLI [di Tivoli], Francesco (ca. 1595-1670): b. Tivoli, d. Venice; chapel singer, then *maestro di cappella* at Tivoli Cathedral, devoted himself to operatic composition from 1629, and settled in Venice, where he pub. *Musiche varie* a 1-3, comprising cantatas, arias, canzonets, etc., which show M.'s efforts in the development of the *parlando recitative*. His opera, *Delia*, had been prod. in Bologna, 1630, another, *Andromeda*, in 1637 inaugurated the San Cassiano Theatre, Venice, the earliest public opera house. He further prod. *La maga fulminata*, in which he himself appeared as singer with great success, then *Temistocle* (Florence, 1642), *L'Alcate* (Venice, 1642), *Il ratto d'Europa* (Piacenza, 1646), *Ercole nell'Ermita* (ib., 1651), *Le vicende del tempo* (Parma, 1652), *La Fila* (ib., 1660), and *La Licasta* (ib., 1664). From 1638 M. was bass singer at St. Mark's, Venice. His wife, Maddelena, was also a singer. Ref.: IX. 12.

MANEN, Joan de (1883-): b. Barcelona; studied violin with Alard; pianist prodigy, then eminent violinist; resident in Berlin; wrote 3 operas prod. in Barcelona, Dresden and Frankfurt, a symphonic poem, violin concerto, suite for violin, piano and orchestra,

Manet

chamber music, violin pieces, songs, etc.

MANET, Édouard: French painter. *Ref.*: III. 287.

MANFREDINI (1) Francesco (1688-): b. Pistoja; was violinist at Bologna; conductor at Monaco and Pistoja; composed trio sonatas, oratorios, etc. (2) **Vincenzo:** son of Francesco (1737-1799): b. Pistoja, d. St. Petersburg; imperial conductor; wrote thorough-bass method, piano sonatas and concertos.

MANFRELLI, Filippo (18th cent.): violinist of the Padua school. *Ref.*: VII. 404.

MANGEOT, Édouard Joseph (1834-1898): b. Nantes, d. Paris; piano maker who at the Paris Exposition of 1878 aroused attention with his piano *à double clavier renversé* (having a second keyboard with reversed order of keys), which made extraordinary effects possible, as afterwards the Janko keyboard. He pub. *Le monde musicale* in 1889.

MANGIN, Édouard (1837-1907): b. Paris, d. there; founder of the Lyons Conservatory, 1870, and the popular concerts there; conductor of the Paris Opéra.

MANGOLD (1) Wilhelm (1796-1875): pupil of his father, the court Musikdirektor, Georg M. (1767-1835), also of Rinck and Abbé Vogler, and of Cherubini at the Paris Cons.; chamber musician, court Kapellmeister, 1825, in Darmstadt, where he raised musical activity to a high level. He wrote a grand opera, *Mérope*, 2 smaller ones, also favorite melodies for horn or clarinet with piano, as well as overtures, incidental music, chamber music, and songs. (2) **Karl** (1813-1889): b. Darmstadt, d. Oberstdorf; pupil of his father and brother, also studied in Paris; violinist in the Darmstadt court band, later court Musikdirektor, conductor of the Musical Society and the Mozart Society there; well known by his quartets for men's voices, also wrote oratorios, cantatas, and other choral works with orchestra, 4 operas, 3 concert dramas, dramatic scenes, and chamber music. (3) **Karl Georg** (1812-1887): b. Darmstadt, d. London; pianist, pupil of Hummel.

MANN (1) Johann Christian (1726-1782): d. Vienna; music teacher for Count Kinsky, Prague, 1766, then in Vienna; wrote *divertimenti*, etc. (*Cf.* Monn). (2) **Frederick A.** (1844-1903): b. Norwich, d. there; violinist, cathedral organist and director. (3) **Johann Gottfried Hendrik** (1858-1904): b. Hague, d. Coudewater; bandmaster in Leyden; director in Amsterdam; composer of orchestral and vocal pieces; music critic.

MANNBORG, Karl Theodor (1861-): b. Carlstadt, Sweden; was the founder of the first harmonium manufactory in Germany (at Borna, Saxony, 1889).

Manskopf

MANNERS (1) Charles [Southcote Mansergh] (1858-): b. Blockhouse Fort; English opera manager; studied at the Royal Academy of Music in Dublin and London, and in Italy; début with the D'Oyly Carte Opera Co.; principal bass Carl Rosa Opera Co.; appeared at Covent Garden and Drury Lane and at the Seidl Orchestral Concerts, New York (1893); toured South Africa in opera (1896-1897); founded the Moody-Manners Opera Co. (with his wife, Fanny Moody, singer) in 1897; has given seasons of English opera at Covent Garden and Drury Lane. *Ref.*: III. 443. (2) **Fanny Moody** (1866-): b. Redruth; operatic soprano; sang with Carl Rosa Company; 1890 married Charles M., and sang with him.

MANNEY, Charles Fonteyn (1872-): contemporary American composer of songs, etc., resident in Boston. *Ref.*: IV. 401.

MANNING, Edward Betts (1874-): b. Saint John, N. B., Canada; violinist and composer; pupil of Schradieck, of MacDowell in Columbia Univ., Humberdine in Berlin and Vidal in Paris; Mosenthal Fellow in Music, Columbia Univ., 1910; taught music in Oberlin Cons., 1905-6, New York Public Schools, 1907-9, Columbia Univ. since 1915; composed songs, a scena for mezzo-soprano and orch., violin pieces, piano pieces and a piano trio; auxiliary editor of 'The Art of Music' (1915-16). *Ref.*: IV. 354; mus. ex., XIV. 302.

MANN'S, [Sir] August (1825-1907): b. Stolzenburg, near Stettin, d. London; learned to play various instruments in his youth, joined military bands, was solo violinist in Berlin, band master in Königsberg, and from 1854 second conductor of the Crystal Palace Orchestra, London; later also opera conductor in Leamington and Edinburgh, and finally conductor of the Crystal Palace concerts, which he brought to a high artistic level. He also conducted the great Handel festivals, 1883-1900.

MANNSTEIN (correctly Steinmann) Heinrich Ferdinand (1806-72): b. Berggiessschubel, d. Loschwitz, near Dresden; teacher and author in Dresden; pub. *Das System der grossen Gesangsschule des Bernacchi von Bologna* (1835), repub. as *Die grosse italienische Gesangsschule* (1848), and three other books on singing, others on court music in Dresden during the 18th and 19th centuries. *Ref.*: V. 27, 56f.

MANSFELDT, Edgar. See PIERSON.

MANSFIELD, Purcell J.: contemp. English organist and organ composer. *Ref.*: VI. 495.

MANSKOPF, Jakob Friedrich Nikolaus (1869-): b. Frankfurt; studied violin with Ludwig Strauss; violinist in France and England; founded a museum of musical history in Frankfurt.

Mantius

MANTIUS, Eduard (1806-1874): b. Schwerin, d. Bad Ilmenau; studied law at Rostock and Leipzig, singing with Pohlenz; operatic tenor at the Berlin Royal Opera; teacher of singing and composer of songs.

MANTOVANI, Tancredi (1864-): b. Ferrara, Italy; studied with Busi; music-librarian and teacher of musical history and aesthetics at Pesaro; pub. *Estetica musicale*; *Orlando di Lasso*; *G. Rossini* (1902); and edits *Cronaca musicale* since 1896, in which (and elsewhere) he pub. historical essays.

MANTOVANO. See **RIPA**.

MANZONI (1) Cardinal. Ref.: VI. 498. (2) **Alessandro**: poet. Ref.: VI. 343.

MANZUOLI, Giovanni (ca. 1725-): b. Florence; male soprano in Italian opera, Madrid and London 1764-65, where he aroused much enthusiasm with his powerful but mellow voice; was court singer in Florence about 1771.

MAPES, Walter: poet. Ref.: VI. 60. **MAPLESON, James Henry** (1828-1901): b. London; impresario; at first appeared as singer and played viola in the orchestra, having studied at the London Royal Academy of Music. He became a manager in 1861, first at the Lyceum Theatre, then of Her Majesty's Theatre (1862-68), and of Drury Lane in 1869 and 1871-77. During 1870 he was associated with Gye, and after 1877 again managed Her Majesty's Theatre, where he engaged the most eminent vocalists of his time. He also brought his companies to New York where he provided the operatic seasons from 1879 on. He pub. *The Mapleson Memoirs* (2 vols., 1888). Ref.: IV. 135, 137f, 139, 146f, 158, 159.

MAQUARRE, André (1875-): b. Molenbeck, St. Jean, Belgium; studied at the Conservatoire; flutist in the orchestras of Colonne, Lamoureux and the Boston Symphony; composed comic operas, orchestral overture, etc. Ref.: VI. 486.

[La] **MARA.** See **LIPSIUS, MARIE**.

MARA, Gertrud Elizabeth (née *Schmeling*) (1749-1833): b. Cassel, d. Reval; celebrated singer; first appeared as infant prodigy playing the violin, having been educated by her father. Her voice was discovered by Paradisi in London and she studied with him for a while, but otherwise was self-taught; secured an engagement for Hiller's Grand Concerts in Leipzig, 1766, and in 1771 was appointed for life to the Berlin court opera at 3,000 Thaler. Through her marriage to the cellist Johann Mara in 1773 she incurred the displeasure of Frederick the Great, and subsequently fled with her husband to Vienna, and thence, armed with letters to Marie Antoinette, to Paris, where she became the rival of the famous Todi. Both gathered partisans (Todists and Maratists), but

Marcello

neither achieved a decisive victory over the other. M. lived chiefly in London from 1784-1802; sang at the great Handel festivals, at the opera in 1786, but chiefly in concerts; also visited Italy; after separation from her husband left England, and after a long concert tour, settled in Moscow where she lost all her property through fire during the French invasion and was obliged to travel again at the age of 64. Finally she became vocal teacher in Reval and died in poor circumstances.

MARAI, Marin (1656-1728): b. Paris, d. there; celebrated master of the viola da gamba, pupil of Lully in composition; solo gambist in the royal chamber music, 1685-1725. He was the first to use seven strings on the gamba instead of six. He composed pieces for 1 to 3 gambas with continuo (5 books), pieces for 2 violins (flute or *dessus de viole*) with continuo (1 book), and *La sonnerie de Sainte Geneviève du Mont* for violin, viola and clavicin; also 4 operas (one with Louis Lully), etc., and (MS.) a *Te Deum* and pieces for violin and gamba. His nineteen children were nearly all musical, his son *Roland*, becoming his successor as solo gambist; the latter also pub. 2 books of pieces for gamba and a *Nouvelle méthode de musique pour servir d'introduction aux acteurs modernes* (1711).

MARAZZOLI, Marco (d. Rome, 1662): b. Parma; singer in the papal chapel, 1637, composer of the 2 first comic operas on record, *Chi soffre speri* (with Virgilio Mazzocchi, Rome, 1639), and *Dal male il bene* (with M. A. Abbatini, Rome, 1654), the texts for both of which were written by Cardinal Rospigliosi, afterwards Pope Clemens IX, as was also that of M.'s allegorical opera, *La Vita humana*, or *Il trionfo della pietà* (Rome, 1556). M. wrote 2 other operas prod. in Venice and Rome, 2 oratorios and a number of cantatas. Ref.: IX. 22, 67.

MARBECKE, John. See **MERBECKE**.

MARCELLO, Benedetto (1636-1739): b. Venice, d. Brescia; composer and poet; pupil of Gasparini and Lotti; filled various government positions; composed settings of Giustini's paraphrases of the first fifty Psalms (*Estro poetico-armonico*; *Parafraze sopra i cinquanta primi Salmi*; Venice, 1724-1726, 1727, in 6 vols.), for from 1-4 voices with continuo for organ or clavicembalo, a few with 'cello obbligato, or 2 violas; he also pub. 5-part *Concerti grossi* (1701), *Sonate per cembalo, Sonate a cinque, e Flauto solo con basso continuo* (1712), *Canzoni madrigaleschi ed Arie per camera a 2-4* (1717); *Il teatro alla moda o sia Metodo sicuro e facile per ben comporre ed eseguire opere italiane in musica* (1720?); the pamphlet *Lettera famigliare* (1705), critique of madrigals by Lotti. Two oratorios, 3 dramatic

works, and several cantatas remained unpublished. *Ref.*: II. 6.

MARCELLUS II, Pope. *Ref.*: VI. 64.

MARCHAND, Louis (1669-1732): b. Lyons, d. Paris; one of the most eminent of the older French organ and clavicin masters; organist at St. Benoît, Paris, from 1698, of the Jesuits of Rue St. Jacques and at the great Franciscan Monastery, then at St. Honoré and 1708-14 to the court. He also travelled as virtuoso and figures in musical history for refusing to meet J. S. Bach at Dresden in open competition. He pub. 2 books of *Pièces de clavicin* (Amsterdam, 1699, Paris, 1702-3, etc.); also wrote a volume of organ pieces (MS., new ed. by Guilmant), songs, etc. *Ref.*: I. 460; VI. 444; VII. 60.

MARCHESE (1) **Luigi** (called **Marchesini**) (1755-1829): b. Milan, d. there; celebrated soprano, sang in Munich, Rome, Milan, Padua, Florence, Naples, etc., and by 1780 was recognized as Italy's greatest singer. After this he appeared in Vienna, St. Petersburg, for several years in London, and in Milan where he retired in 1806. (2) **Salvatore**, **CAVALIERE DE CASTRONE**, **MARCHESE DELLA RAJATA** (1822-1908): at first an officer in the Neapolitan guard, then studied law, but also music (singing with Raimondi, Lamperti and Fontana); in 1848 had to leave the country on account of revolutionary activity; went to America and made his début in New York as baritone in *Ernani*. After further study with Garcia in London, he became a concert singer, married Mathilde Graumann (3) and, jointly with her, appeared in Berlin, Brussels, London and Italy. Both became teachers at the Vienna Cons. in 1854, and M. subsequently followed his wife to Cologne, Vienna and Paris. He composed German, French and Italian songs, vocalises, and pub. a vocal method. He also translated German and French operas into Italian, etc. (3) **Mathilde Castrone-M.** (née **Graumann**) (1826-1913): b. Frankfurt, d. London; wife of (2); pupil of Nicolai in Vienna, and Garcia in Paris; was already esteemed as a singer when she married M., shared his successes on the concert stage, and after functioning jointly with him at the Vienna Cons., held teaching posts at the Cologne and again in the Vienna Cons. She figured as one of the greatest vocal teachers of her time; pub. a vocal method and 54 books of vocalises, widely recognized and used. She wrote two volumes of recollections (1877 and 1888). *Cf.* also 'Mathilde Marchesi and Music. Passages from the Life of a Famous Singing-Teacher' (Anonymous, 1897).

MARCHESENI. See **MARCHESE** (1).
MARCHETTI (1) **Filippo** (1831-1902): b. Bologna, d. Rome; composer; studied at Cons. San Pietro a

Majella, Naples; singing teacher in Rome and Milan; president of the Academy of St. Cecilia, Rome, from 1881; wrote the operas *Gentile da Varano* (1856), *La demente* (1857), *Il Paria*, *Romeo e Giuletta* (1865), *Rug Blas* (1869), *Gustav Wesa* (1875), *Don Giovanni d'Austria* (1880); also symphonies, choruses, church music, etc. *Ref.*: IX. 155. (2) **Fabio** (?-1879): composer of operas including *Inez de Castro* (1849), and *L'Amore alla prova* (1873).

MARCHETTUS OF PADUA (13th-14th cent.): musical scientist identified with the Florentine *ars nova* movement. Two of his tracts (1274 and 1309) are reprinted in Gerbert's *Scriptores III*. He sets up the theory of the four proportions (2/4, 3/4, 3.3 [9/8], 2.3 [6/8]), which is usually attributed to Philippe de Vitry. He also taught a very free use of chromatic notes. He was evidently held in very high esteem as composer by his contemporaries, and indeed Beldemandis, who pub. a tract against M. (1425), calls him a pure practitioner without ability in theory.

MARCHISIO (1) **Carlotta** (1836-1872): b. Turin, d. there; operatic soprano in Italian cities, Paris, London, Berlin, and St. Petersburg; married the Viennese singer, E. Kuhn. (2) **Barbara** (1834-): b. Turin; operatic alto; made her début with her sister, and sang with her in the cities named.

MARCILLAC, F. (1817-1876): b. Geneva, d. there; travelled through Europe as teacher and secretary; wrote a history of modern music, an elementary musical treatise and a pamphlet on the Chevê method (1862).

MARECHAL, Henri (1842-): b. Paris; studied at the Conservatoire, where he took the prix de Rome in 1870; composed grand and comic operas, Christmas oratorios, church music, choruses, etc., and wrote souvenirs of Rome (1904) and Paris (1907).

MARENCO, Romualdo (1841-1907): b. Novi Ligure, d. Milan; director of ballet at La Scala, where he produced ballets and several operas. His operetta appeared in Paris, 1884.

MARENZIO, Luca (c. 1550-1599): b. Coccaglio, n. Brescia, d. Rome; composer; pupil of Contini; was in the service of Sigismund III of Poland until 1591 when he became *maestro* to the Cardinals d'Este and Aldobrandini in Rome; cantor of the Papal chapel (1595). His compositions include 9 books of *Madrigali a 5* (1580-89); 6 books of *Madrigali a 6* (1582-91); 1 book of *Madrigali a 4-6* (1588); 1 book of 5-part *Madrigali spirituali* (1584); 2 books of *Mottetti a 4* (1588, '92); 1 book of *Mottetti a 12* (1614); a book of *Sacri concerti a 5-7* (1616); 6 books of *Villanelle ed Arie alla napoletana* (1584-1605), besides antiphones and other church music. *Ref.*: I. 275f, 329f; VI. 72.

MARETZKE, Max (1821-1897): b. Brünn, Moravia, d. Pleasant Plains, Vermont; impresario; pupil of Seyfried in Vienna; orchestral conductor in Germany, France and London; went to New York in 1848; from 1849-78, manager of opera in New York, Mexico and Havana; composer of operas 'Hamlet' (Brünn, 1843); 'Sleepy Hollow' (New York, 1879); orchestral and chamber music, piano pieces, and songs. *Ref.*: IV. 127, 128ff.

MARIA ANTONIA [WALPURGIS], electoral princess of Saxony (1724-1780): b. Munich, d. Dresden; daughter of the Elector of Bavaria, afterwards Emperor Charles VII; was a music lover of great understanding, who composed (also wrote poetry and painted) under the pseudonym of E. T. P. A., the initials of her name as member of the Academy of Arcadians (Ermelinda Talea Pastorella Arcada); pupil of Ferrandini, Porpora and Hasse, with whose assistance she composed an opera, *Il trionfo della fedeltà*, another, *Talestri*, being written with the assistance of Ferrandini (book by M. A., also set by Ferrandini alone). She also wrote oratorio and cantata texts for Hasse, Manna and Ristori.

MARIA THERESA, Empress of Austria. *Ref.*: II. 22, 72; IX. 102.

MARIE, Gabriel (1852-): b. Paris; pupil, then assistant teacher, at the Conservatoire, chorus director of the Lamoureux Concerts; conducted at Havre exposition, 1887, *chef d'orchestre* of the Société Nationale de Musique, choral conductor, etc., at Bordeaux since 1894; composer of orchestral pieces and pieces for string instruments.

MARIE ANTOINETTE, Queen of France. *Ref.*: II. 32; IX. 39; X. 148.

MARIE CASIMIRE, Queen of Poland. *Ref.*: VII. 42.

MARIETTE BEY. *Ref.*: IX. 361.

MARIN, [Marie Martin] **Marcel de** (1769-after 1861): b. Bayonne; harp virtuoso and composer; studied with Hochbrucker, but chiefly self-taught; toured throughout Europe; settled finally in Toulouse; composed sonatas and variations for harp, piano and violin duo, songs with harp accompaniments, etc.

MARINETTI: contemp. Italian 'futurist' composer. *Ref.*: III. 392.

MARINI (1) **Biagio** (1600-after 1655): b. Padua; violinist in the service of the Signoria of Venice, at San Eufemia, Brescia, at the court of Parma and to the Count Palatine at Neuburg and Düsseldorf. He was perhaps the first violin virtuoso among composers, and certainly one of the first composers of chamber music. His opus 1, *Affetti musicali* (1617), contains the oldest solo violin sonata. His other works known thus far include *Madrigali e Sinfonie* op. 2 (1618), *Arie, madrigali e correnti*, op. 3 (1620), *Scherzi e canzonette a 1-2 v.* with continuo, op. 5

(1622), *Le lagrime d'Erminia* (opera) con alcune Ode op. 6 (1623), *Musiche di camera* (4-6 part vocal pieces with instruments) op. 7 (1624 [1634]), *Sonate e Sinfonie*, op. 8 (1626 [1629]), *Madrigaletti a 1-4 v.* with continuo, op. 9 (1625 [1635]), *Composizioni varie per musica di camera a 2-5 v. e parte con 2 violini*, op. 13 (1641), *Corona melodica in 2 to 6 parts*, with instruments, op. 15 (1644, 14 vocal pieces and 4 sonatas), *Concerto terzo delle musiche di camera*, 3 to 10 parts, with instruments, op. 16 (1649), 2- to 3-part psalms with or without instruments, op. 18 (1653), 4-part vespers a cappella or with organ, op. 20 (1654), *Lagrime di Davide sparse nel Miserere*, op. 21 (3-4 part Miserere, litanies, etc., 1655), and *Sonate da chiesa e da camera*, 2-4 v. with continuo, and a guitar tablature, op. 22 (1655). *Ref.*: I. 367; II. 54; VII. 379, 475f. (2) **Carlo Antonio** (17th cent.): b. Bergamo; violinist at San Maria Maggiore, Bergamo, and composer of instrumental chamber music, pub. in Bologna and Venice (1687-96), later in Amsterdam (*Sonate a 3*, op. 1, 1687; *Balletti, Carrenti, Gighe e Menuetti a 3*, op. 2, 1692; *Sonate a 3 e 5*, op. 3, 1696; *Cantate a voce sola*, op. 4, 1695; *Suonate alla francese a 3*, op. 5; *Sonate a 3 e 4*, op. 6; *Sonate da camera a 3*, op. 7, and *Sonate a v. solo* with continuo, op. 8). *Ref.*: VII. 478.

MARINUZZI, Gino (1882-): b. Palermo, Italian opera composer; prod. *Il sogno del poeta* (Palermo Cons., 1899), and *Barberina* (ib., 1903); also a Sicilian for orchestra, a symphonic poem, *Sicania*, etc. *Ref.*: III. 389, 391.

MARIO, Giuseppe [Conte di Candia] (1810-1883): b. Cagliari, Sardinia, d. Rome. After ten years in the Turin Military Academy, he joined the regiment of which his father was the colonel; fled to Paris with a ballet dancer in 1836; studied with Bordogni and Poncharde at the Cons.; début at the Opéra in *Robert le Diable* (1838); joined the Italian Opera in 1840; sang also in London, St. Petersburg and New York for many years as the partner of Giulia Grisi, whom he married. *Ref.*: II. 193.

MARIOTTE, Antoine (1875-): b. Avignon, pupil of d'Indy at the Schola Cantorum, organist and orchestral conductor at St. Étienne (Loire), also supervisor of a finishing class for piano playing at the Lyons Cons. He composed a lyric tragedy, *Salomé* (1908), the operas *Le vieux roi* (1 act, Lyons, 1913) and *Nele Doryn* (3 acts), also *Poème de pitié*, 6 dramatic songs, sonata and sonatas for piano.

MARIUS, Jean (18th cent.): piano maker in Paris, who advocated the hammer mechanism for the piano independently of its inventor, although, according to preserved drawings, his

Mark

model was less perfect than that of Cristofori.

MARK, Adolph Bernhard (19th cent.): German vocal teacher; author of *Die Kunst des Gesanges* (1826). *Ref.*: V. 56f.

MARKS, Dr. James Christian (1835-1903): b. Armagh, d. Grand Spa, Clifton; organist and conductor.

MARKULL, Friedrich Wilhelm (1816-87): organist at Danzig; also choral conductor, teacher and music critic. He composed 3 operas, 2 oratorios, symphonies, organ and piano compositions, a choral book, songs, and a setting of the 86th psalm, also arrangements of classical works.

MARMONTEL, Antoine - François (1816-1898): b. Clermont-Ferrand, Puy-de-Dôme, d. Paris; teacher; studied at Paris Cons. under Zimmerman, Dourlen, Halévy, and composition with Lesueur, whose class he left to accept a class in solfeggio; he became head of a piano class, 1848, and among his pupils were Bizet, Joseph Wieniawski, d'Indy, Th. Dubois, E. Guiraud, H. Fissot, Paladilhe, Th. Lack, A. and E. Duvernoy, L. Diémer, F. Thomé, F. Planté. He pub. much piano music, including *L'art de déchiffrer* (100 easy studies); *École élémentaire de mécanisme et de style* (24 studies); *Études; École de mécanisme; 5 Études de salon; L'art de déchiffrer à 4 mains*; also sonatas, serenades, characteristic pieces, salon-music, dances, etc. His writings include a *Petite grammaire populaire; L'art classique et moderne du piano* (1876, 2 vols.); *Les pianistes célèbres* (1878); *Symphonistes et virtuoses* (1880); *Virtuoses contemporains* (1882); *Éléments d'esthétique musicale, et considérations sur le beau dans les arts* (1884); *Histoire du piano et de ses origines* (1885). *Ref.*: II. 24, 33; VII. (cited) 178, 344; IX. 39, 58.

MAROT, Clément: French poet. *Ref.*: I. 294; V. 165.

MARPURG (1) **Friedrich Wilhelm** (1718-1795): b. Wendemark, near Seehausen (Altmark), d. Berlin; held various official positions in Paris, Hamburg and Berlin, and became titular war councillor. In Paris he came to know Rameau's system of harmony, and composed 6 piano sonatas, some books of organ and piano pieces, a 4-part mass (incomplete) with instruments, also many separate and secular songs pub. in the various collections undertaken by him. These include *Neue Lieder zum Singen* (1756), *Berlinische Oden und Lieder* (1756), *Geistliche Oden in Melodien gesetzt* (1758) and *Gellerts Oden und Lieder* (1759). He also edited collections of contemporary key-board music and wrote theoretical and historical treatises, including *Anleitung zum Klavierspielen*, etc. (1755), *Die Kunst das Klavier zu spielen* (2 vols., 1750-51); manuals on thorough-bass and composition, fugue,

Marsick

Rameau's system, vocal composition, singing, temperament, also an uncompleted history of the organ, and musical anecdotes. (2) **Friedrich** (1825-1884): b. Paderborn, d. Wiesbaden; great-grandson of (1), eminent pianist and violinist in his youth, pupil of Mendelssohn and Hauptmann in composition, theatre conductor in Königsberg and Mayence, court Kapellmeister in Sondershausen, Darmstadt, and conductor of the Cecilia Society, Wiesbaden, from 1875. He composed 3 operas.

MARQUÉS y GARCIA, Miguel (1843-): modern Spanish composer of operettas (zarzuelas), orchestral variations, etc.

MARS, the Roman god of war. *Ref.*: X. 74.

MARSCHALK, Max (1863-): b. Berlin; music critic there, wrote an opera, *In Flammen* (1896), a Liederspiel, 'Aucassin and Nicolette,' and music to 'And Pippa Dances,' 'Sister Beatrice, etc.

MARSCHNER, Heinrich [August] (1795-1861): b. Zittau, Saxony, d. Hanover; opera composer; studied law at the Univ. of Leipzig, but abandoned it for music; invited to Vienna by Count Thaddäus von Amadée, who secured him a place as music teacher in Pressburg; invited to Dresden by Weber and was appointed director of German and Italian opera there, conjointly with Weber and Morlacchi in 1823; Kapellmeister at the Leipzig Theatre (1826-1831); court Kapellmeister at Hanover (1831-1859). His compositions include the operas *Der Kyffhäuserberg* (1816), *Saidor* (1819), *Heinrich IV und d'Aubigne* (1820), *Der Vampyr* (1828), *Der Temppler und die Jüdin* (1829), *Hans Heiling* (1833), *Der Holzdieb* (1825), *Lucretia* (1826), *Des Falkner's Braut* (1832), *Das Schloss am Ätna* (1836), *Der Bābu* (1838), *Adolf von Nassau* (1843); *Austin* (1851); *Hjarne der Sängerkönig* (posth. 1863); music to Kleist's *Prinz Friedrich von Homburg*, Hall's *Ali Baba*, Kind's *Schön Ellen*, etc.; songs, choruses, piano pieces, chamber music, etc. *Ref.*: II. 279, 283; V. 228; VII. 577; IX. xii; operas, IX. 212.

MARSH, J. B. T.: American writer, author of 'The Story of the Jubilee Singers with their Songs' (Boston, 1880). *Ref.*: (quoted) IV. 308f.

MARSHALL (1) **William** (1806-1875): b. Oxford, d. Handsworth; organist at Oxford and Kidderminster; composed sacred part-songs, published collections of anthem texts and chants, and wrote on 'The Art of Reading Church Music.' (2) **John Patton** (1877-): b. Rockfort; studied with Lang, Chadwick, MacDowell, Norris; music professor at Boston University and organist in Boston; composed for piano and songs.

MARSICK (1) **Martin Pierre Jo-**

Marsop

seph (1848-): b. Jupille, near Liège; studied at the conservatories of Liège, Brussels and Paris; also with Joachim in Berlin; virtuoso on violin throughout Europe; professor at the Conservatoire and composer for his instrument. (2) **Armand** (1878-): b. Liège; pupil of Dupuis, Ropartz and d'Indy, orchestral conductor and teacher at the Cons. at Athens; composed 2 operas, a lyric scene, 2 symphonic poems, a violin sonata, other pieces for violin, for 'cello, piano and songs.

MARSOP, Paul (1856-): b. Berlin; studied with Ehrlich and Bülow; writer on Wagner, German art, stage reform, etc., founder of the *Musikalische Volksbibliothek* in Munich, 1907, since taken over by the city.

MARSTON, George W.: contemp. American composer of church music, songs, etc. *Ref.*: IV. 343, 357.

MARSYAS: satyr, mythological discoverer of the flute (aulos). *Ref.*: I. 121f.

MARTEAU, Henri (1874-): b. Rheims; pupil of Léonard, and of Garcin at the Paris Conservatoire, where he received the first violin prize, 1892; appeared as violin virtuoso in London and Vienna, toured America and Scandinavia, where he prod. a scene for soprano, chorus and orchestra, *La voix de Jeanne d'Arc* (Göteborg, 1896); also pub. chamber music, songs with string quartet, a violin concerto (in form of suite), and a 'cello concerto. He was teacher at the Geneva Cons. from 1900, and became Joachim's successor at the Royal High School for Music in Berlin.

MARTENS, Frederick Herman (1874-): b. New York; studied musical theory with Max Spicker, piano with C. Timm and W. H. Barber; has contributed articles on musical subjects to various publications; author of poems which have been set to music, cantata texts and librettos, translations of choral works and songs; contributor to 'American Year Book,' correspondent for the London 'Musical Record'; contributing editor to 'The Art of Music.'

MARTIN (1) **Jean Blaise** (1768-1837): b. Roncière, near Lyons, d. Paris; baritone in Parisian theatres, had an excellent voice, but little talent for acting. (2) **Pierre Alexander** ([?]-1879): d. Paris; one of the first makers of harmoniums; invented the hammer action (percussion) for improved attack. (3) [Sir] **George Clement** (1844-): b. Lambourne, Berks; pupil of Sir John Stainer, etc.; Mus. D. Cantab. and Oxon.; organist at Lambourne, to the Duke of Buccleuch and of St. Paul's Cathedral (since 1888); professor of organ at the Royal College of Music, and, since 1895, the Royal Academy of Music; composed much church music (services, anthems, etc.); edited a series of organ arrangements for Novello, and wrote 'The Art

of Training Choir Boys.' *Ref.*: III. 421; VI. 493.

MARTIN y SOLAR, Vicente (1754-1810): b. Valencia, Spain, d. St. Petersburg; composer; organist at Alicante; later went to Italy, where his operas won great popularity; in Vienna *La cosa rara* (1785) was greeted with enthusiasm. He directed the Italian opera at St. Petersburg (1788-1801); on the introduction of French opera he fell from favor, and supported himself by teaching. He composed 10 operas, several ballets, etc. *Ref.*: IX. 99, 135, 380.

MARTINELLI, Giovanni: contemp. operatic tenor, singing leading rôles in Italy, Covent Garden, London, where he made his début in *La Tosca*, and the Metropolitan Opera House, New York. *Ref.*: IV. 155.

MARTINENGO, Giulio Cesare ([?]-1613): b. Verona, d. Venice; conductor at Udine and Venice; composed motets, etc.

MARTINENGO-CAESARESCO, Countess. *Ref.*: (quoted) V. 70f, 80.

MARTINEZ, Marianne dl (1744-1812): b. Vienna, d. there; studied with Metastasio and Haydn; singer, pianist, composer of church music, sonatas and concerti for piano, oratorios, etc.

MARTINI, [Padre] Giambattista (1706-1784): b. Bologna, d. there; composer and author; studied with his father, Padre Predieri, and counterpoint with Ricciari. He became *maestro di cappella* at the church of San Francesco (1725), and took holy orders (1729). His masses and oratorios rendered him famous throughout Europe as a composer, and his renown as a theorist was still greater; students of all nationalities sought his instruction (among them Gluck, Mozart, Grétry, Jommelli, Mattei), and recognized authorities in musical science and history consulted his opinion. The greater part of his musical library went to the Liceo Musicale of Bologna and the Accad. Arcadica of Rome. Of his compositions, the following were pub.: *Litanie atque antiphonæ finales* (with organ and instruments, 1734); 12 *Sonate d'intavolatura per l'organo e cembalo* (1742), 6 more (1747); *Duetti da camera a diversi voci* (1763). In MS. are 2 oratorios, masses, a *farsetta*, 3 *intermezzi*, etc. His writings include a *Storia della musica* (3 vols., 1757, 1770, 1781), treating of ancient music; the *Esemplare ossia saggio fondamentale pratico di contrappunto* (2 vols., 1774, 1775); *Regole per gli organisti per accompagnare il canto fermo* (1756?), etc. *Ref.*: II. 11, 101; IV. 66f, 69, 75, 79; VI. 458; VII. 96f, 104, 106, 119.

MARTUCCI, Giuseppe (1856-): b. Capua; composer; studied with his father and made his début as a pianist in 1867; subsequently studied at Royal Cons., Naples, under Cesi, Costa, Ser-

rao and L. Rossi; appointed professor at the Cons. in 1874; conducted the orchestral concerts established by Prince d'Ardeore and was director of the Neapolitan *Società del Quartetto*; travelled as a concert pianist in Italy, Germany, France and England; director of the Bologna Cons. from 1886, of the Royal Cons., Naples, since 1902. His compositions include 2 symphonies (D min., F maj.), a piano concerto, a piano quintet, string quartets, 2 piano trios, a sonata for piano and 'cello, pieces for violin and piano and for 'cello and piano, much music for piano solo, 2 pianos (fantasy, variations), string quartet (*Momento musicale e Minuetto*); also an organ sonata, a piano concerto and an oratorio ('Samuel') in MS., etc. *Ref.*: III. 387f.

MARTY, Georges Eugène (1866-1908): b. Paris, d. there; pupil of Massenet at the Conservatoire, where he took the *prix de Rome*, 1882, with a cantata, 'Edith'; leader of the ensemble classes, then harmony professor at the Cons., also chorus repetitor at the Opéra and *chef d'orchestre* there, 1895-96; conductor of the Conservatoire Concerts from 1903; composer of orchestral works (overture, *Suite romantique*, etc.), a pantomime, 2 operas, piano pieces, songs, etc.

MARX (1) **Adolf Bernhard** (1795-1866): b. Halle, d. Berlin. He became a jurist, but early showed talent for music, studied theory with Türk in Halle and Zelter in Berlin, before which he had already composed 2 operas. He founded the Berlin *Allgemeine musikalische Zeitung* in 1824, and edited it through its short existence (till 1830). He became *Dr. phil.* in Marburg in 1827, and was made professor of music at Berlin Univ. upon Mendelssohn's recommendation in 1830, also university Musikdirektor in 1832. With Kullak and Stern he founded the Stern Cons. in 1850, taught composition there, but after 1856 only privately. He composed an opera, a melodrame, oratorios, a symphony, piano sonata, songs, etc., also a Chorale and Organ Book, none of which was of much permanent value. But his writings on theory and musical aesthetics are valuable. They show the influence of Logier, whose 'Musical Science' M. translated into German, and include *Die Lehre von der musikalischen Komposition* (4 vols., 1837-47; new ed. by Riemann), *Allgemeine Musiklehre* (1839, 10th ed. 1884), *Über Materie in der Tonkunst* (1828), *Die Musik des 19. Jahrhunderts und ihre Pflege* (1855, 1873), *Ludwig von Beethovens Leben und Schaffen* (1659; 6th ed. by Behnke, 1911), *Glück und die Oper* (2 vols., 1863), *Anleitung zum Vortrag Beethovenscher Klavierwerke* (1863; 4th ed. by R. von Hovker, 1903; new ed. by Eugen Schmitz, 1912; English transl. by F. L. Gwinner, 1895), *Erinnerungen*

aus meinem Leben (2 vols., 1865), and *Das Ideal und die Gegenwart* (1867). A collection of his essays on tone poets and tonal art was edited by L. Hirschberg (1912). *Ref.*: VI. 269. (2) **Berthe** (1859-): b. Paris; pianist in Berlin, then Paris; appeared in chamber-music soirées with Sarasate, whose violin compositions she arranged for piano. Her husband, Otto GOLDSCHMIDT (b. 1846), is a pianist, resident in Paris, and arranger of Spanish dramas for the German stage. (3) **Joseph** (1882-): b. in Graz; studied with E. W. Degner and musical science at Graz Univ. (*Dr. phil.*); composer of over 80 songs (*Italienisches Liederbuch*), songs with orchestra, choral songs with orchestra, pieces for string quartet, a trio fantasy, a violin sonata, pieces for piano quartet, fantasy and fugue for violin and piano, etc. *Ref.*: III. 266; V. 345.

MARXSEN, Eduard (1806-1887): b. Nienstädt, near Altona; d. Altona; studied with his father, Clasing and Bocklet; teacher and Royal Musikdirektor in Hamburg.

MARY (1) **Queen of England**. *Ref.*: VI. 449. (2) **Queen of Scots**. *Ref.*: VI. 103.

MARZO, Eduardo (1852-): b. Naples; composer; studied in Naples under Nacciarone, Miceli and Pappalardo; came to New York as musical director with Gazzaniga, Ronconi, Patti, di Murska, Tietjens, etc.; vocal teacher, organist and composer in New York since 1899; member Royal Academy of St. Cecilia, Rome; his compositions include 8 masses, 4 vespers and many songs for the Catholic church; several anthems, Te Deums and songs for Protestant churches; an orchestral prelude, piano pieces, secular songs, duets, operettas and cantatas for children's voices, etc. *Ref.*: IV. 358.

MASCAGNI, Pietro (1863-): b. Leghorn; composer; studied at Soffredini's music school, Leghorn, and at the Milan Cons. under Ponchielli and Salasino; conducted a number of small opera troupes and subsequently became conductor of the musical society at Cerignola; won the prize offered by the music publisher Sonzogno for a one-act opera, with his *Cavalleria Rusticana* (1890), which created a sensation; director of the Rossini Cons. at Pesaro (1895-1903). His later operas, none of which has met with more than a moderate success, include *L'Amico Fritz* (1891), *I Rantzau* (1892), *Guglielmo Ratcliff* (1895), *Silvano* (1895), *Zanetto* (1896), *Iris* (1898), *Le Maschere* (1901), *Amica* (1905), *Isabeau* (1912), *Parisina* (1913). *Ref.*: I. viii; III. ix, 369, 370f; IV. 148; IX. 451, 481, 482; mus. ex., XIV. 161; portrait, III. 372.

MASCHERA, Florentio (16th-17th cent.): organist at Brescia, pupil of Merulo, and one of the first composers of purely instrumental *canzoni*, a book of which he pub. in 1584, while others

Mascheroni

appeared in collections. *Ref.*: VII. 378, 470; VIII. 123.

MASCHERONI, Eduardo (1855-): b. Milan; was theatre conductor in Legnano and Rome; composed an opera, *Lorenza* (Rome, 1901), a Requiem to Victor Emmanuel, etc.

MASEK (1) **Vincenz** (1755-1831): b. Zwickovecz, Bohemia; d. Prague; pupil of Seegert and Dussek; piano virtuoso; organist and music dealer in Prague. His compositions include Bohemian operas, masses, symphonies, chamber music, pieces for piano and harmonica, etc. *Ref.*: VIII. 200. (2) **Paul** (1761-1826): b. Zwickovecz, d. Vienna; music teacher in Vienna, and composer in all forms.

MASI, Enrico. See BECKER, REINHOLD (9).

MASON (1) **William** (1724-1797): b. Hull, d. Aston; M. A., Cambridge, 1749; took orders and became canon and precentor at York Cathedral. He pub. 'A Copious Collection' of Bible texts, set as anthems (1782), with an essay on cathedral music; also essays 'On Instrumental Church Music,' 'On Parochial Psalmody,' 'On the Causes of the Present Imperfect Alliance Between Music and Poetry'; also a biography of the poet Gray. He wrote tragedies and lyric poems, and composed anthems. (2) **Lovell** (1792-1872): b. Medfield, Mass.; d. Orange, N. J.; teacher and composer; self-taught; directed church choir of Medfield at age of 16; became president of the Handel and Haydn Society, Boston (1827); established classes on Pestalozzi's system (1828); with G. J. Webb founded the Boston Academy of Music (1832); studied musical pedagogics in Germany (1837); pub. 'Boston Handel and Haydn Collection of Church Music' (1822), 'Juvenile Psalmist' (1829), 'Juvenile Lyre' (1830), 'Sabbath School Songs' (1836), 'Lyra Sacra' (1837), 'Boston Anthem Book' (1839), 'The Psalter' (1845), 'Cantica Landis' (1850), 'New Carmina Sacra' (1852), 'The Song Garden' (1866), etc.; author of 'Musical Letters from Abroad' (1853). *Ref.*: IV. 52ff, 239ff, 245f; portrait, IV. 332. (3) **William** (1829-1908): b. Boston, d. New York; son of (2); studied in Leipzig under Moscheles, Hauptmann and Richter, in Prague under Dreyshock, and in Weimar under Liszt; played in public in Weimar, Prague, Frankfurt, London; founded the Mason and Thomas Soirées of chamber music in New York (1855); author of 'Touch and Technic,' a 'Method for Artistic Piano Playing,' a 'Method for the Pianoforte' (with E. S. Hoadley, 1867), 'System for Beginners' (1871), 'Mason's Pianoforte Technics' (1878), 'Memoirs of a Musical Life' (1901); his compositions include a Serenata for cello and piano, and numerous pieces for piano solo. *Ref.*: IV. 203, 344f. (4) **Daniel Gregory** (1873-): b. Brook-

Massenet

line, Mass.; nephew of (3); studied at Harvard Univ., music with Clayton Johns, Ethelbert Nevin, Arthur Whiting, J. K. Paine, G. W. Chadwick, Percy Goetschius and Vincent d'Indy, in Boston, New York and Paris; associate professor of music, Columbia University, since 1916; municipal lecturer on music, New York; composer of an Elegy for piano, sonata for violin and piano, Pastorale for violin, clarinet and piano, Country Pictures for piano, a piano quartet, a symphony, etc.; author of 'From Grieg to Brahms' (1902), 'Beethoven and His Forerunners' (1904), 'The Romantic Composers' (1906); 'The Appreciation of Music' (with T. W. Surette, 1907); 'Great Modern Composers' (1916), etc.; contributor to musical journals; editor-in-chief of 'The Art of Music' (1914-17). *Ref.*: IV. 358ff; mus. ex., XIV. 290.

MASSAINI, Tiburzio (16th-17th cent.): b. Cremona; *maestro di cappella* at Salo, Prague, Salzburg, Cremona, Piacenza and Lodi; composed masses, vespers, Magnificat, motets, madrigals, lamentations, etc., also instrumental canzoni (incl. one each for 8 trombones, 16 trombones, and for 4 violins and 4 lutes).

MASSART (1) **Lambert Joseph** (1811-1892): b. Liège, d. Paris; studied with Kreutzer, teacher of violin in Paris, professor at the Conservatoire; taught many famous composers, among them Wieniawski, Taa, Marsick, Sarasate and Lotto. *Ref.*: VII. 447. (2) **Louise Aglae (née Masson)** (1827-1887): b. Paris, d. there; wife of (1); pianist and teacher of pianoforte at the Conservatoire. (3) **Nestor H. J.** (1849-1899): b. Ciney, Belgium; d. Ostende; operatic tenor in Europe and America.

MASSÉ, Félix-Marie (called Victor) (1822-1884): b. Lorient, Morbihan, France, d. Paris; opera composer; pupil of Halévy (theory) at the Paris Cons., winning the *grand prix de Rome*; became chorus director at the Grand Opera, 1860, and professor of composition at the Cons., 1866; succeeded Auber in the Académie, 1872. His works include *La Chambre gothique* (1849); *Les noces de Jeannette* (1853); *La Chanteuse voilée* (1850); *Galathée* (1852); *La Fiancée du diable* (1855); *Miss Fauvette* (1855); *Les Saisons* (1855); *La reine Topaze* (1856); *Le cousin de Marivaux* (1857); *Les Chaises à porteurs* (1858); *La fée Carabosse* (1859); *Mariette la promise* (1862); *Le mule de Pédro* (1863); *Fior d'Aliza* (1866); *Le fils du brigadier* (1867); *Paul et Virginie* (1876); *Une nuit de Cléopâtre* (1877). *Ref.*: II. 212; IX. 447.

MASSNET, Jules [Émile Frederic] (1842-1912): b. Montaux, near St. Étienne; d. Paris; pupil of Laurent, Réber, Savard and Ambroise Thomas;

won *prix de Rome* 1863; professor of composition at the Cons. (1878-1896); elected to the Académie (1878). His works include the operas *La Grand Tante* (1867), *Don César de Bazan* (1872), *Le Roi de Lahore* (1877), *Hérodias* (1884), *Le Cid* (1885), *Esclarmonde* (1889), *Le Mage* (1891), *Werther* (1892), *Thais* (1894), *Le portrait de Manon* (1894), *La Navarraise* (1894), *Sapho* (1897), *Cendrillon* (1899), *Gri-selidis* (1901), *Le Jongleur de Notre Dame* (1902), *Jerubim* (1905), *Thérèse* (1907), *Don Quichotte* (1910), *Panurge* (1913), *Cléopâtre* (1914); a sacred drama, *Marie Magdeleine* (1873); an oratorio, *La Vierge* (1880); *Eve*, a mystery (1875); incidental music to de Lisle's *Erinnges* and to Sardou's *Crocodile* and *Théodora*; orchestral suites, overtures and fantasies; piano pieces, romances, etc. *Ref.*: II. 438; III. viii, 24, 25ff, 278, 283f; III. 343, 351; V. 317, 358; VI. 206; IX. xiii, 238, 443, 447ff; portrait, III. 30.

MASSINE, Leonide: contemp. Russian dancer. *Ref.*: X. 232.

MASSON (1) **Charles** (17th cent.): church conductor in Châlons (1680) and Paris; wrote *Nouveau traité des règles pour la composition* (1694, etc.), one of the first French theories. (2) **Elisabeth** (1806-1865): d. London; mezzo-soprano in concert and oratorio; singing teacher and founder of a society for English music teachers, 1835. She composed songs and published a collection of part-songs. (3) **Paul Marie** (1882-): b. Cette, Hérault; wrote *L'humanisme musical en France au XVI^e siècle* (1907); studied further under Romain Rolland in Paris and with d'Indy at the Schola Cantorum. He was chosen to organize the musical division of the Institut Français de Florence in 1910, and became professor of music at Grenoble Univ. He edited the *Canti carnascialeschi* for the Institut de Florence, 1913; wrote *Lullistes et Ramistes* (1912); also a report on contemporaneous French music (1911) and other essays.

MASUTTO (1) **Giovanni** (1830-1894): b. Treviso, d. Venice; writer and music critic in Venice; author of biographical lexicon of 19th century Italian masters, also *Della musica sacra in Italia* (3 vols.). (2) **Renzo** (1858-): b. Treviso; son of Giovanni; studied in Parma and Venice; regimental band leader, performer on piano and violin, composer of overtures, operas, part-songs, etc.

MASZKOWSKI, Raphael (1858-1901): b. Lemberg, d. Breslau; studied at the conservatories of Lemberg and Leipzig; conductor at Schaffhausen, Coblenz, and Breslau.

MATERNA, Amalie (1847-): b. St. Georgen, Styria; dramatic soprano; sang in churches and concerts at Graz; début in opera as a soubrette; later engaged at the Carl Theatre, Vienna,

where she sang in operettas; engaged at the Vienna court opera as prima donna, 1869-96, and became a famous impersonator of Wagnerian rôles; later sang in New York; teacher since 1902. She created Brünnhilde (1876) and Kundry (1882) at Bayreuth. *Ref.*: IV. 138.

MATHER, Cotton: Colonial American divine. *Ref.*: (cited) IV. 19, 21.

MATHIAS (1) **Hermann**. See **WERREKOREN**. (2) **Georges Amédée Saint-Clair** (1826-1910): b. Paris, died there; son of a German; pupil of Kalkbrenner and Chopin in piano, and Halévy, etc., in composition; piano professor at the Conservatoire from 1862. He composed 2 overtures, 'Hamlet' and 'Mazeppa', symphonies, piano concertos, sonatas, études and other piano works for 2 and 4 hands, 6 trios, some choral works and songs. (3) **Franz Xavier** (1871-): b. Dinsheim, Alsace; took orders and became organist at Strassburg cathedral; studied art history at Strassburg Univ. and took the degree of *Dr. phil.* in Leipzig with *Die Tonarien* (1901), with a study on the 'Strassburg Chronist Königshofen' (1903) he earned the degree of *Dr. theol.*, Strassburg, 1907, and he became docent for church music at the Catholic theological faculty there, professor 1913, and founder of an institute for church music. He conducts the Catholic Academic Church Choir, and edits the periodical *Cécilia* (Strassburg). He made a study of the question of organ accompaniments, for the Gregorian plain-chant, has written on the subject, as well as on modulation (for organists). He composed Latin and German vocal works, also choral preludes and variations, as well as a suite for organ.

MATHIAS I, King of Hungary. *Ref.*: III. 187.

MATHIEU (1) **Julien Aimable** (fils) (1734-1811): b. Versailles, d. Paris; violinist at the court, 1770-91, organist at Versailles; pub. violin sonatas with continuo, violin duets, trio sonatas, etc. (2) **Émile [Louis Victor]** (1844-): b. Lille; composer; studied at the Louvain Music School and under Bosselet, Fétis and Dupont at the Brussels Cons.; professor of piano and harmony at the Louvain Music School (1867-1873); *chef d'orchestre* at the Châtelet Theatre, Paris (1873-1874); director of the Louvain Music School (1881-1898); director of the Royal Cons., Ghent, since 1898. His compositions include the operas *L'échange* (1863), *Georges Dandin* (1876), *La Bernoise* (1880), *Richilde* (1888), and *L'Enfance de Roland* (1895); a ballet, *Les Fumeurs de Kiff* (1876); music to *Séjour's Cromwell* (1874); cantatas, choral works, orchestral pieces, a piano concerto, a violin concerto, a *Te Deum*, songs, etc. *Ref.*: VI. 392.

MATTEI, [Padre] Stanislao (1750-1825): b. Bologna, d. there; pupil of Padre Martini and his successor as *maestro di cappella* of San Francesco; professor of counterpoint at the Liceo filarmonico from its foundation in 1804, where he taught Rossini, Donizetti and others. He pub. *Pratica d'accompagnamento sopra bassi numerati* (3 vols., 1829-30). *Ref.*: II. 180.

MATTHAI, Heinrich August (1781-1835): b. Dresden, d. Leipzig; virtuoso on violin, conductor of the Gewandhaus orchestra and teacher.

MATTHAU, Joseph (1788-1856): b. Brussels, d. there; inventor of an improved harmonica, called the Matthau-phone.

MATTHAY, Tobias Augustus (1858-): b. Clapham (London); pianist and noted piano pedagogue; pupil of Bennett, Sullivan and Prout at the Royal Academy of Music, where he afterwards became professor; composer of overtures, piano concerto, orchestral, chamber and much piano music, a scene for chorus and orch., 'Hero and Leander'; pub. 'The Act of Touch' (1903, 1907) and 'First Principles of Pianoforte Playing' (1905), an excerpt of the former work.

MATTHESON, Johann (1681-1764): b. Hamburg, d. there; composer and theorist; studied with Braummüller, Prätorius, and Kellner; entered the opera chorus 1690, and 1697-1705 sang operatic tenor rôles, also bringing out 5 operas; befriended Handel in 1703; (1705 became tutor in the English ambassador's family); secretary of legation, 1706; later, ambassador *ad interim*; musical director and cantor at the Hamburg Cathedral, 1715-28. His compositions include 8 operas, 24 oratorios and cantatas, a Passion, a mass, suites for clavi-chord, 12 flute sonatas with violin, etc. He wrote *Das neueröffnete Orchester oder gründliche Anleitung, wie ein galant homme einen vollkommenen Begriff von der Hoheit und Würde der edlen Musik erlangen möge* (1713); *Das beschützte Orchester* [versus Buttstedt's *Ut, re, mi, fa, sol, la, tota musica*] (1717); *Die exemplarische Organistenprobe* (1719; 2nd ed. as *Grosse Generalbass-Schule*, 1731); *Critica musica* (2 vols., 1722); *Der branchbare Virtuos* (1720); *Das forschende Orchester* (1721); *De eruditione musica* (1732); *Der vollkommene Capellmeister* (1739); *Grundlagen einer Ehrenpforte, worin der tüchtigsten Capellmeister, Componisten, etc., Leben, Werke, etc., erscheinen sollen* (1740); *Die neueste Untersuchung der Singspiele* (1744); *Mithridat, wider den Gift einer welschen Satyre des Salvatore Rosa, genannt: La Musica, übersetzt und mit Anmerkungen, etc.* (1749); *Georg Friedrich Handels Lebensbeschreibung* (1761), etc. *Ref.*: I. 415, 423, 452ff; VI. 118; VII. 7; IX. 30, 31.

MATTHEWS, William Smith Babcock (1837-1912): b. London, d. Chicago; music teacher in Chicago; contributor to various newspapers and editor of 'Music,' a monthly, in Chicago, 1891-1902. He was a pioneer in modern ideas of musical pedagogy; wrote 'How to Understand Music' (with E. Liebling; 2 vols., 1880-88), 'One Hundred Years of Music in America' (with Granville Howe, 1889), 'Popular History of Music' (1891, 1906), 'Primer of Music' (with William Mason, 1895), 'Pronouncing and Defining Dictionary of Music' (1896), 'Outlines of Musical Forms' (1890), 'The Great in Music' (1900-1902, 2 vols.), 'The Masters and Their Music' (1898), 'Music, Its Ideals and Methods' (1897), 'How to Teach the Pianoforte,' 'Twenty Lessons to a Beginner in the Pianoforte,' 'First Lessons on Phrasing and Musical Interpretation'; 'Course of Piano Study in Ten Grades, a Complete Pedal Study' (1904), and a new revision of Mason's 'Pianoforte Technique' (1903).

MATTHISON, Arthur: English poet. *Ref.*: VI. 208.

MATTHISON-HANSEN (1) **Hans** (1807-1890): b. Flensburg, d. Roeskilde; pupil of Weyse at Copenhagen; organist of Roeskilde Cathedral, 1832; composer of an oratorio, *Johannes*, church cantatas, psalms with orch., chorales with variations, organ symphonies (sonatas), organ preludes, postludes, fantasias, etc. (2) **Gotfred** (1832-1909): son of (1); b. Roeskilde, d. Copenhagen, where he was organist of the German Friedrichskirche, of St. John's, etc.; and organ teacher at the Cons.; studied at Leipzig, 1862-63; with Grieg, Nordraak and Horneman founded the Euterpe concert society; toured Germany; succeeded Hartmann as director of the Cons.; composed a piano trio, violin sonata, ballade for piano, fantasia for organ, 'cello sonata, concert pieces for organ. (3) **Viggo** (1834-): b. Roeskilde; son of (1); cantor at St. Peter's, Copenhagen.

MATZENAUER, Margarete (1881-): b. Temešvar, Hungary; operatic mezzo-soprano; pupil of her mother, Ottilie M., Georgine Neuendorff, Antonia Mielke, and Franz Emerich. She made her début as Puck in *Oberon*, Strassburg, 1901; was engaged at the Munich court opera, Bayreuth and Metropolitan Opera, New York, where she has sung leading dramatic rôles, including Herodias in *Salome*, Klytemnestra in *Elektra*, and Brunnhilde. She married Edoardo Ferrari-Fontana, noted operatic tenor, but later separated from him. *Ref.*: IV. 155.

MAUDUIT, Jaques (1557-1627): b. Paris, d. there; composed a Requiem to his friend Ronsard; lutenist and composer of chansons; settings of Ronsard's poems (with Claude Lejeune), etc.

MAUGARS, André (17th cent.):

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secretary to Richelleu; performer on gamba; wrote on Italian music of his time (1639).

MAUKE, Wilhelm (1867-): b. Hamburg; abandoned medicine for music, which he studied in Basel and the Munich Academy; critic and song composer; wrote also 2 operas, an operetta and symphonic poems.

MAUREL, Victor (1848-): b. Marseilles; studied at Marseilles and Paris conservatories; baritone in grand opera at Paris, in Italy, Russia, America, Spain and Portugal; also vocal teacher, and author of *Le chant renoué par la science* (1892), *Un problème d'art* (1893), *A propos de la mise en scène de Don Juan* (1896), *L'art du chant and Dix ans de carrière* (1899, transl. into German by Lilli Lehmann).

MAURER, Ludwig Wilhelm (1789-1878): b. Potsdam, d. St. Petersburg; violinist; played in public in Germany, France and Russia; concert-master in Hanover; finally settled in Dresden; his compositions include a *Symphonic concertante* for 4 violins with orchestra; 8 violin concertinos, 2 string quartets, *duos concertants* for violins, *airs variés*, fantasias, etc., and 3 operas.

MAURI, Rosetta, ballerina. Ref.: X. 159.

MAURICE (1) **Alphons** (1862-1905): b. Hamburg, d. Dresden; pupil of Dessoff, Grädener, etc., at Vienna Cons.; composer of songs, duets, choral songs (for men's and mixed voices, some *a cappella*), pieces for piano, violin and piano, etc.; also several small Singspiele and a Volksoper, *Der Wundersteg*. (2) **Pierre** (1868-): b. Geneva, where he studied at the Cons.; also studied at Stuttgart, and with Lavignac and Massenet in Paris; composed *Pêcheurs d'Islande*, orchestral suite after Pierre Loti; a suite in fugue style for 2 pianos; *Daphné*, prelude and scene for orchestra; also 4 operas, including *Misè brun* (Stuttgart, 1908) and *Lamval* (Weimar, 1913); a Biblical drama, 'Jephtha's Daughter'; also songs.

MAURICIO, José (1752-1815): b. Coimbra, d. Figueira; theorist and composer of church music; conductor at the Coimbra Cathedral and professor of the University there; wrote *Melbodo de musica* (1806).

MAURIN, Jean Pierre (1822-1894): b. Avignon, d. Paris; student and violin teacher at the Conservatoire; founder of a Beethoven society.

MAWET (1) **Fernand** (1870-): b. Vaux-sous-Chèvremont, Belgium; pupil, then teacher, at Liège Cons.; organist and composer of an oratorio, 'Abraham', masses and motets; also a music drama, *Noël Sanglant*, 2 comic operas in Walloon dialect, songs, etc. (2) **Lucien** (1875-): b. Chaudfontaine, Belgium; brother of (1), pupil, then teacher, at Liège Cons.; composer of pieces for wind instruments, songs, etc.

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(3) **Émile** (1884-): b. Prayon-Forêt, Belgium; brother of (1) and (2); studied at Liège and Cologne Cons.; solo 'cellist in Baden-Baden, then Strassburg, where he teaches at the Cons. He composed a cantata, *Les temps sont revolus* (1905, prize-crowned, celebrating Belgium's independence); also an opera, orchestral pieces, string quartet, organ and 'cello pieces.

MAXIMILIAN (1) (18th cent.): Duke of Bavaria. Ref.: IX. 85. (2) Emperor of Mexico. Ref.: VII. 312.

MAXIMILIAN FRANZ, Prince; for a time patron of Beethoven in Vienna.

MAXNER, J.: contemp. Bohemian composer. Ref.: III. 182.

MAY (1) **Edward Collet** (1806-1887): b. Greenwich, d. London; studied with Adam, Potter and Crevelli; organist and singing teacher in London. (2) **Florence**: daughter of Edward; studied with Brahms; pianist of note and author of a 'Life of Brahms' (2 vols., 1905).

MAYBRICK, Michael (pseud. Stephen Adams) (1844-1913): b. Liverpool, d. Buxton; composer; organ pupil of Best; studied at the Leipzig Cons. (Plaidy, Moscheles, Richter), and Nava at Milan; sang at the principal concerts in London and the provinces, and toured the United States and Canada in 1884; many of his songs (sung by himself) had great vogue. Ref.: III. 443; V. 327.

MAYER (1) **Charles** (1799-1862): b. Königsberg, d. Dresden; pupil of John Field in St. Petersburg; pianist, accompanied his father on a tour to Warsaw, Germany, Holland and Paris, and after living in St. Petersburg, travelled to Stockholm, Copenhagen, Hamburg, Leipzig, and Vienna, settling in Dresden, 1846. He wrote about 350 numbers for piano, including many valuable studies and instructive pieces; also a Concerto, a *Concerto symphonique*, a concert polonaise, *Grande Fantaisie dramatique*, toccata, *Valses-Études* and brilliant concert pieces. (2) **Emilie** (1821-): b. Friedland, Mecklenburg; pupil of Löwe, Marx and Wieprecht; composer of 7 symphonies and 12 grand overtures, an operetta, a piano concerto, the 118th Psalm with orch., 14 string quartets, 2 piano quartets, 12 sonatas for piano and violin, 11 trios, songs, piano pieces, etc. (3) **Wilhelm** (pseudonym W. A. Remy) (1831-1898): b. Prague, d. Graz; abandoned law for music in 1862, after having taken the degree of *Dr. jur.* and held a government post; became conductor of the Graz Musical Society, and from 1870 devoted himself only to teaching (among his pupils were Busoni, Kienzl, Reznicek, Weingartner, etc.) and composition (3 symphonies; symphonic poem *Helene*; overture *Sardanapal*; *Slavisches Liederspiel* and *östliche Rosen*; fantasias for 2 pianos with orch., a concert opera

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Waldfräulein [Graz, 1876]; part-songs, and songs). (4) **Karl** (1852-): b. Sondershausen; operatic baritone in Altenburg, Cassel, Cologne, Stuttgart, Schwerin; also concert singer (Royal chamber singer); vocal teacher in Berlin. (5) **Joseph Anton** (1855-): b. Pfullendorf, Baden; pupil of the Stuttgart Cons. and Berlin Academy; Musikdirektor at the Stuttgart court theatre and theory teacher at the Cons. He composed operas, incidental music, choral works, etc.

MAYERHOFF, Franz (1864-): b. Chemnitz; studied at the Leipzig Conservatory; theatre conductor in Lübeck, Memel and Tilsit; teacher of music, cantor and director in Chemnitz; composed cantatas, 2 symphonies, sacred choruses, women's chorus, songs and orchestral works. He composed the 'Song of Hate' against England (1915).

MAYR, [Johann] Simon (1763-1845): b. Mendorf, Bavaria; d. Bergamo; composer and teacher; pupil of the Jesuit Seminary, Ingolstadt, of Lenzi at Bergamo, and of Bertoni at Venice, where he brought out oratorios, a Passion, a Requiem and other masses, and church music; by Piccini's advice, he wrote the very successful opera *Saffo, ossia i riti d'Apollon Leucadio* (1794), after which he brought out, in 30 years, about 70 others; in 1802 he became *maestro di cappella* at Santa Maria Maggiore in Bergamo, and, at the foundation of the Musical Institute there in 1805 was appointed its Director. He was the teacher of Donizetti; pub. *Breve notizie storiche della vita e delle opere di Giuseppe Haydn* (1809). Ref.: II. 180; IX. 119, 135.

MAYRBERGER, Karl (1828-1881): b. Vienna, d. Pressburg; studied with Preyer; professor of music at Pressburg; composed male choruses, an opera, a burlesque, incidental music, and three books on harmony.

MAYRHOFER (1) Isidor (1862-): b. Passau; educated as 'cellist, organist and priest at Lembach, then studied at the Ratisbon School for Church Music; choir regent and prefect at the Monastery of Seitenstetten, Lower Austria, since 1900. He wrote on church music reform, on the study of Bach's organ and piano works, and on pedal technique. (2) **Robert** (1863-): b. Gmunden, Upper Austria; studied law and philosophy, but later devoted himself to musical science. He wrote *Psychologie des Klanges und die daraus hervorgehende theor.-praktische Harmonielehre nebst den Grundlagen der klänglichen Ästhetik* (1907), *Die Organische Harmonielehre* (1908), *Der Kunstklang und Zur Theorie des Schönen* (1911).

MAYSEDER, Joseph (1789-1863): b. Vienna, d. there; violinist and composer; pupil of Suche and Wranitzky; début in 1800; studied piano and com-

position with E. Förster; played in the Schuppanzigh Quartet (2nd violin); entered the court orchestra in 1816, became solo violinist at the court opera in 1820, and Imperial chamber-virtuoso in 1835, also playing in the Stephankirche. His compositions include 3 violin concertos, 2 concertinos, 3 string quintets, 7 string quartets, 4 piano trios, a fantasia for piano and violin, variations, polonaises, rondos, duets, studies, etc., for violin. Ref.: VII. 419, 444.

MAZARIN, Cardinal. Ref.: V. 165; IX. 22.

MAZAS, Jacques-Féréol (1782-1849): b. Béziers, France; violinist; studied with Baillot at Paris Cons., where he won first prize; toured Europe; taught in Orléans; was director of the municipal Music School at Cambrai, 1837-41. He pub. a Violin Method, a Viola Method, numerous valuable studies; also concertos, string quartets, trios, violin duets, fantasias, variations, romances, and 3 operas.

MAZZAFERRATA, Giovanni Battista (17th cent.): conductor of the *Accademia della morte* at Ferrara; composed madrigals, sacred cantatas, canzonets, chamber cantatas, trio sonatas, etc.; also an oratorio. Ref.: VII. 391, 478.

MAZZINGHI (1) Joseph (1765-1844): b. London, d. Bath; studied with J. C. Bach, Bertolini, Sacchini and Anfossi; wrote operas, ballets, melodramas, etc., for London (mostly in collaboration with William Reeve); also piano sonatas, a mass, hymns and vocal works. (2) **Thomas** (d. Downside, 1844): violinist; composer of 6 violin solos; perhaps a brother of (1), ennobled in Italy.

MAZZOCCHI (1) Virgilio ([?-1646): b. Civita Castellana, d. there; *maestro di cappella* at the Lateran and St. Peter's; wrote church music and collaborated with Marazzoli in composing the first comic opera, *Chi soffre speri* (Rome, 1639). Ref.: IX. 22, 37, 67. (2) **Domenico**, brother of above; wrote sacred and secular part-songs, also an opera, *La Catena d'Adone* (Rome, 1626), in which he made little use of the new monodic style.

MAZZOLANI, Antonio (1819-1900): b. Ruina, Ferrara; d. Ferrara; wrote operas and choruses produced with success.

MAZZOLINI (17th cent.): early Italian composer of instrumental music. Ref.: VII. 390, 478.

MAZZUCATO, Alberto (1813-1877): b. Udine, d. Milan; studied with Bresciano at Padua, where his first opera, *La Fidanzata di Lammermoor*, was brought out, 1834, followed by six others, all temporarily successful, though no match for the works of the rising Verdi. As a violinist (leader at La Scala, Milan, 1859-69) and teacher he was notable. He taught a girls'

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vocal class at the Cons.; was teacher of composition, 1851, lecturer on history and æsthetics, 1852, and director from 1872; also edited the *Milan Gazzetta Musicale* and pub. *Principi elementari di musica di Ascoli, riformati ed ampliati, Atlante della musica antica* (with a historical preface); *Trattato d'estetica musicale*; and translated Garcia's 'Singing Method,' Berlioz's 'Instrumentation,' Fétis's 'Harmony,' Seigond's 'Hygiene for Singers,' and Panofka's 'Vocal A B C' into Italian.

Mc. Names beginning with 'Mc' are arranged alphabetically as 'Mac.'

MEARNS, John (18th-19th cent.): American entertainment pioneer. *Ref.*: IV. 75.

MECK, Mme. von: patroness of Tschaikowsky. *Ref.*: III. 56.

MEDER, Johann Valentin (1649-1719): b. Wasungen, d. Riga; abandoned theology for music and conducted in Danzig and Königsberg; organist at the cathedral of Riga; wrote motets, passion music, and capricci for violins, highly esteemed by his contemporaries.

MEDERITSCH, Johann, surnamed *Gallus* (ca. 1760-after 1830): b. Bohemia, d. Vienna; Musikdirektor in Ofen; composed Singspiele produced in Vienna; wrote chamber music, concertos for piano, masses, etc.

MEDICI (1) *Catherine de'*. *Ref.*: X. 10, 86, 121. (2) *Ferdinando de'*. *Ref.*: VII. 44.

MEDTNER, Nicolas (1879-): b. Moscow, of German parents; pupil of Sasonoff at the Moscow Cons., professor of the Institute there in 1909; pianist and composer of piano pieces, etc., of ultra-modern tendency. *Ref.*: III. xii. 154.

MEERENS, Charles (1831-): b. Bruges; studied the cello in Brussels, Antwerp and Ghent under Bessems, Dumont, and Servais; became a tuner in his father's piano factory, and later devoted himself to the study of acoustics. He pub. *La Méthode, ou moyen simple de connaître le degré de vitesse d'un mouvement indiqué* (1859); *Instruction élémentaire de calcul musical* (1864); *Phénomènes musico-physiologiques* (1868); *Hommage à la mémoire de M. Delezenne* (1869); *Examen analytique des expériences d'acoustique musicale de M. A. Cornu et E. Mercadier* (1869); *Le Diapason et la notation musicale simplifiées* (1873); *Mémoire sur le diapason* (1877); *Petite méthode pour apprendre la musique et le piano* (1878); and *La Gamme majeure et mineure* (1890; and ed. 1892).

MEERTS, Lambert Joseph (1800-1863): b. Brussels, d. there; studied with Lafont, Haberneck and Baillot; violinist in orchestras at Antwerp and Brussels; professor of the violin at the Conservatory there. He wrote valuable études for the violin.

MEES, Arthur (1850-): b. Columbus, O.; conductor; studied in

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Berlin with Kullak, Weitzmann and Heinrich Dorn; also in Leipzig; has been conductor Cincinnati May Festival Chorus, assistant conductor American Opera and Chicago Orchestra, conductor New York Mendelssohn Glee Club, Albany Musical Association, Worcester (Massachusetts) Festival, and Cecilia Society, Boston; author of 'Choirs and Choral Music'; annotated programs New York Philharmonic Society (1887-1896) and Chicago Orchestra (1896-1898). *Ref.*: (quoted) VI. 162, 243.

MEHLIG, Anna (married name *Falk*) (1846-): b. Stuttgart; studied with Lebert and Liszt; pianist throughout Germany, England and America; lives in Antwerp.

MEHUL, Étienne Nicolas (1763-1817): b. Givet, Arvennes; d. Paris; opera composer; organist of the Couvent des Recollets, Givet, at age of ten; studied with Wilhelm Hanser and Edelmann; appointed one of the 4 inspectors of Paris Cons. upon its establishment (1795) and elected a member of the Académie. His compositions include the operas *Euphrosyne* et *Coradin ou le tyran corrigé* (1790), *Stratonice* (1792), *Le jeune sage et le vieux fou* (1793), *Horatius Cocles* (1794), *Phrosine et Mélidore* (1794), *La caverne* (1795), *Doria* (1797), *La toupie et le papillon* (1797), *Le jeune Henri* (1797), *Le pont de Lodi* (1797), *Adrien* (1798), *Ariodant* (1799), *Épiqueur* (1800), *Bion* (1801), *L'Irato ou l'emporté* (1801), *Une Folie* (1802), *Le Trésor supposé* (1802), *Joanna* (1802), *L'Heureux malgré lui* (1802), *Helena* (1803), *Le baiser et la quittance* (with Boieldieu, Isouard and Kreutzer, 1803), *Gabrielle d'Estrées* (1806), and *Joseph*, his greatest work (1807); also numerous ballets, overtures, symphonies, piano sonatas, choral works, etc. *Ref.*: II. 41ff; V. 49, 83; VIII. 101, 169; IX. xi. 3, 112, 116ff, 123, 225; portrait, VIII. 166.

MEIBOM (or Meibomius), Marcus (1626-1711): b. Tønning, Schleswig; d. Utrecht; learned philologist who was for some years professor and librarian at Upsala University, after which he lived principally in Utrecht. He is mainly noted for his *Antiquæ musicæ auctores septem, græce et latine, Marcus Meibomius restituit acnotis explicavit* (2 vols., Amsterdam, 1652), which contains treatises on music by Aristoxenus, Euclid (*Introductio harmonica*), Nicomachos, Gaudentius Philosophos, Bacchius Senior, Aristides Quintilianus and M. Capella (book ix of the *Satyricon*). M. ended his career in poverty, and was compelled to sell part of his library.

MEIFRED, Joseph Jean Pierre *Émile* (1791-1867): b. Colmar, d. Paris; virtuoso on horn, professor at the Conservatoire there; improved the valve-horn, wrote duets for his instrument and books on the horn and popular music instruction in France.

MEILAND, Jakob (1542-1577): b. Senftenberg, Lower Lusatia; d. Hechingen; conductor to the Ansbach court; composed motets, songs and a mass, etc.; one of the best German composers of his time. Besides 5 books of his own works (pub. 1564-1577), his pieces are scattered in various collections; a mass is in Prætorius' *Liber missarum* (1616).

MEILHAC (19th cent.): librettist. Ref.: II. 393; IX. 238, 248.

MEINARDUS, Ludwig [Siegfried] (1827-1896): b. Hooksiel, Oldenburg; d. Blefeld; studied at Leipzig Cons., a short time in Berlin, and in Weimar with Liszt. He conducted in theatres, studied further at Erfurt and Nordhausen, and with Marx at Berlin; directed the Singakademie at Glogau; taught at Dresden Cons.; was composer and critic in Hamburg, 1874-87, then lived in Blefeld; Grand-ducal (Oldenburg) Musikdirektor, 1862. He composed an opera *Bahnesa* (not perf.); the oratorios *Simon Petrus*, *Gideon*, *König Salomo*, *Luther in Worms*, and *Odrun*; the choral ballades *Rolands Schwänenlied*, *Frau Hitt*, *Die Nonne*, *Jung Baldurs Sieg*; also *Deutsche Messgesänge* (chorus and org.) and other choral works; 2 symphonies, a piano quintet, 3 piano trios, string quartets, an octet for wind, violin, sonatas, a cello sonata, piano pieces, songs. He wrote *Kulturgeschichtliche Briefe über deutsche Tonkunst* (2nd ed., 1872); *Ein Jugendleben* (1874, 2 vols.); *Rückblick auf die Anfänge der deutschen Oper* (1878); *Mattheson und seine Verdienste um die deutsche Tonkunst* (1879); *Mozart: ein Künstlerleben* (1882); and *Die deutsche Tonkunst im 18.-19. Jahrhundert* (1887).

MEISEL, Karl (1829-1908): b. Germany, d. Boston, Mass.; violinist in the Boston Symphony orchestra.

[del] **MEL, Raynald** (16th cent.): court conductor at Lisbon, then in Italy; produced motets and madrigals in Venice.

MELANI (1) **Jacopo** (1623-?): b. Pistoja; composer of comic operas, including *La Tancia* (1657), *Tacera ed amare* (ib. 1673) and *Il pazzo per forza* (ib. 1658), *Girello* (burlesque, ib. 1670). The text of the first three was by Moniglia and of the last by Acciajuoli. According to Adomollo, he wrote 2 further comic operas to texts by Moniglia, also an opera seria, *La serva nobile*, by the same author (1660). He is, next to Mazzocchi, Marazzoli, Abbatini and Sacrali, one of the first composers of comic operas. He is also remarkable for his arias written over a *basso ostinato*. Ref.: IX. 67. (2) **Alessandro** (d. Rome, 1703): *maestro di cappella* in Bologna and Rome; brother of (1); also composed comic operas, oratorios, motets, cantatas, and concerti spirituali. (3) **Bartolomeo** (b. Pistoja, 1634); brother of (1) and

(2); chapel singer in Munich. (4) **Domenico and Nicola**, brothers of (1), etc.; were musicians at the Dresden court. (5) **Atto** (1626-1714) and **Filippo** (correctly Francesco Maria, b. 1628), brothers of (1), etc.; noted opera singers (*castrati*).

MELANTE. Pseudonym for **TELMANN** (q.v.).

MELARTIN, Erik Gustav (1875-): b. at Kexholm, in East Finland; studied æsthetics and natural sciences in Helsingfors, and music with Robert Fuchs in Vienna; teacher at the Helsingfors Cons.; conductor of the Viborg symphony orchestra from 1908 and director of the Helsingfors Cons. since 1911. He composed 4 symphonies, an orchestral suite, 4 string quartets, a violin sonata, a violin concerto, 2 symphonic poems, a cantata, an opera, *Aino* (1907), incidental music, mixed and men's choruses, piano pieces and many songs. Ref.: III. 101; VIII. 471; X. 205.

MELBA, Nellie (correct name **Helen Porter Mitchell**) (1865-): b. near Melbourne, Australia; operatic soprano; studied in Paris under Mme. Marchesi; début at the Théâtre de la Monnaie, Brussels, in 1887, as Gilda in *Rigoletto*; appeared later in London, St. Petersburg, Nice, Milan, Stockholm and Copenhagen, New York, etc.; her favorite rôles are Lucia, Ophélie, Juliette, Nedda. Ref.: IV. 144, 147, 151; portrait, V. 286.

MELCHIOR, Edward A. (1860-): b. in Rotterdam; music teacher; author of a musical dictionary containing many biographical sketches of Dutch musicians.

MELCHISSEDEC, Léon (1843-): was a pupil of the Paris Conservatoire, where he taught singing and declamation from 1893; baritone for 25 years at the Opéra Comique.

MELGOUNOFF, Julius N. [von] (1846-1893): b. Government of Kostroma, Russia; d. Moscow; studied piano with Dreyshock and theory with Laroche in St. Petersburg, rhythmic with Rudolph Westphal in Moscow, also at Moscow Cons. He edited an edition of Bach fugues and preludes with indications of rhythmic phrasing according to Westphal's system, pub. a collection of Russian folk-songs (2 parts, 1879 and 1885, part 2 with Blaramburg). He left 12 choral songs, as well as a number of rhythmic studies. Ref.: III. 136.

MELL, Gaudio. See **GAUDIO MELL**. **MELLI** (**Melli**, **Megli**) (1) **Domenico Maria** (16th-17th cent.): b. probably Reggio; lived in Padua and Venice as Doctor of Laws; composer who adopted Caccini's style in his three books of *Musiche . . . per cantare nel chitarrone, clavicembalo e daltri istr.* (1602-09). (2) **Pietro Paolo**: b. Reggio; probably brother of (1); was court lutenist in Vienna, 1612-19, then in Ferrara; pub. 4 books of dance-movements for the

Mellon

pandora (*Linto attiorbato*) in tablature (Venice, 1614-16).

MELLON, Alfred (1821-1867): b. London, d. there; conductor in London and in Liverpool; operatic composer.

MELTZER, Charles Henry (1852-): b. in London; studied at the Sorbonne; dramatic and musical critic on New York newspaper 'American'; assistant and secretary to Heinrich Conried (1903); librettist and translator of French, German and Italian opera librettos, including *Die Walküre*, *Das Rheingold*, *Les Contes d'Hoffmann*, *Die verkaufte Braut*, *Königskinder*, *Orfeo*, etc.

MELZI, Prince: patron of Gluck. Ref.: II. 19.

MEMBREE, Edmond (1820-1882): b. Valenciennes, d. Castle Damont, near Paris; wrote a cantata, songs, comic operas (*François Villon*, 1857; *L'Esclave*, 1876; *La courte-échelle*, opéra comique, 1879, etc.).

MENANTES. See HUNOLD, C. F.

MENCKEN (Menken), also Latinized to **Mancinus**, **Thomas** (1550-1620): b. Schwerin, d. Wolfenbüttel; cantor in Schwerin; Kapellmeister to the courts of Güstrow, Brandenburg, and at Wolfenbüttel, Ducal librarian from 1604; composer of a Passion (1608), 2 books of songs, 5-part madrigals (1605), a number of occasional pieces, etc.

MENDEL, Hermann (1834-1876): b. Halle, d. Berlin; studied at Halle and Leipzig; founder of music firm in Berlin; contributor to musical journals, editor of the *Deutsche Musikzeitung* from 1870; wrote biographical studies, especially of Meyerbeer, and edited the great *Musikalische Konversationslexikon* to M. (Vol. VII), completed after his death by Reissmann.

MENDELSSOHN (1) [-Bartholdi], [Jacob Ludwig], **Felix** (1809-1847): b. Hamburg, d. Leipzig. He was a grandson of the philosopher Moses M., and son of the banker Abraham M., who removed to Berlin during the French occupation of Hamburg (1812). He received his first piano instruction, together with his sister Fanny, from his mother, Lea Salomon-Bartholdy, and then from L. Berger. With Zelter he studied theory and with Hennings violin. He joined the Singakademie (conducted by Zelter) as an alto in 1819 and in the same year his setting of Psalm XIX was performed by the organization, in which, after the change of his voice, he became a tenor. A small orchestra giving Sunday performances at his father's house produced other of his early works. He accompanied his father to Paris (for the second time) in 1825 and there Cherubini offered to teach him, but the offer was refused and he returned to Berlin. He had already made the acquaintance of Weber, and became an enthusiastic Romanticist. The overture

Mendelssohn

to 'A Midsummer Night's Dream,' produced when he was seventeen, shows this tendency as well as his extraordinary talent and early technical mastery. In 1827 he prod. an opera, *Die Hochzeit des Camargo*, in Berlin, but Spontini prevented the repetition of the work. In 1829 M. led the first performance of Bach's 'St. Matthew Passion' by the Singakademie. In the same year he visited London, upon Moscheles' suggestion, who spent some time in the Mendelssohn's house and taught Felix piano. From here his name became known as a composer; on May 25 he conducted his symphony in C minor with the London Philharmonic Society, to which he dedicated it, and which elected him an honorary member. Later he played the Weber *Konzertstück* and (for the first time in England) Beethoven's E-flat concerto. After this he made a pleasure tour through Scotland, followed by travels through Germany, Austria, Italy, Switzerland and Paris. On a second visit to London, he conducted his 'Fingal's Cave' overture, and played his G minor concerto and B minor *Capriccio brillante*. His first book of 'Songs without Words,' finished in Venice, was published in London, 1830. After his return to Berlin he arranged a series of concerts for the benefit of the Orchestral Pension Fund, himself conducting his 'Reformation' symphony and three of his overtures (including 'Calm Sea and Prosperous Voyage'), but he failed to obtain the conductorship of the Singakademie in competition with Rungenhagen in 1833. In May of that year he conducted the Lower Rhine Music Festival at Düsseldorf, where, after a short visit to London, he took charge of the church music, the opera, and two singing societies as municipal Musikdirektor. In 1835 he went to Leipzig as conductor of the Gewandhaus Orchestra. Here he became the centre of musical life, reorganized the orchestra, and, by the aid of Ferdinand David as concert-master, established the tradition of precision and pliability for which the Gewandhaus orchestra is famous to this day. In 1837 M. married Cécile Charlotte Sophie Jeanrenaud, of Frankfurt, the daughter of a French Protestant clergyman, and thenceforward enjoyed a happy domestic life, of which 5 children were the issue. His oratorio 'St. Paul' had been produced at the Lower Rhine Festival in the previous year and was now (1837) repeated under his direction at the Birmingham Festival. Friedrich Wilhelm IV invited him to Berlin to take charge of the grand orchestral and choral concerts in 1841. M. found a hostile atmosphere there, wished to resign, but, at the King's especial request, remained to organize the music in the cathedral, laying the foundation of the subsequently famous 'Domchor,' and was

created Royal Generalmusikdirektor. His next great task was the organization of the Leipzig Conservatory, which he accomplished in 1842, with von Falkenstein, Keil, Kistner, Schleinitz, and Seeburg as directors, and with Schumann, Hauptmann, David, Becker, Pohlitz (and, when circumstances permitted, Mendelssohn) as teachers. It was opened on Jan. 16, 1843, under the patronage of the King of Saxony and in 1876 became the Royal Conservatory. M.'s many activities kept him away from Leipzig frequently, consequently Hiller conducted the Gewandhaus Concerts in 1843-44, and Gade in 1844-45. Meantime M. conducted the Philharmonic Concerts in London (1844) and appeared in numerous other concerts as pianist. On his ninth visit to England he conducted the first performance of 'Elijah' (Birmingham, 1846). He resigned the Gewandhaus conductorship to Gade, and the superintendency of the piano department at the Cons. to Moscheles upon his return to Leipzig. Overwork had weakened his nervous system, and the sudden death of his favorite sister, Fanny, came as such a shock that it brought on his own death a few months later. Besides *Die Hochzeit des Camargo* M. left fragments of an opera, *Lorelei*, an operetta, 'Son and Stranger,' and 5 other small operas. His oratorios *Paulus* ('St. Paul') and *Elias* ('Elijah'), op. 36 and 70 respectively, rank as the greatest works of their kind since Handel and Haydn; another, *Christus*, remained unfinished. Besides these his important works are as follows: VOCAL WORKS WITH ORCH.: *Lobgesang* (symphony-cantata) (op. 52); *Die erste Walpurgisnacht*, ballade (op. 60), for soli, chorus and orchestra; 2 *Festgesänge*, *An die Künstler*, for male chorus and brass, and *Zur Säcularfeier der Buchdruckerkunst* (Gutenberg Cantata), for male chorus and orch.; music to the choruses, etc., of *Antigone* (op. 55), *Athalia* (op. 74), *Œdipus auf Kolonos* (op. 93), and 'A Midsummer Night's Dream' (op. 61); Hymn for alto solo, chorus and orchestra (op. 96); *Lauda Ston* for chorus and orch. (op. 73); *Tu es Petrus*, for 5-part chorus with orch. (op. 111); Psalms 115 (op. 31) and 95 (op. 46), for soli, chorus and orch.; Psalms 114 (op. 51) and 98 (op. 91), for male chorus and orch; prayer *Verleihe uns Frieden*, for chorus and orch.; soprano concert aria *Infelice*, with orch. (op. 94). VOCAL WORKS WITHOUT ORCHESTRA: Psalm 42, for chorus and organ; Psalms 2, 22, and 43 (8 parts a cappella); Funeral Song for mixed chorus (op. 116); *Kyrie eleison* for double chorus; 6 *Spürche* for 8-part chorus (op. 79); 9 motets (3 each for chorus and organ, female chorus and organ and chorus a cappella); 21 quartets for men's voices, and 28 quartets for mixed voices; 13 vocal duets; 83 songs for

voice and piano, some of which have become folk-songs. ORCHESTRAL WORKS: 4 symphonies (op. 11, in C min.; op. 56, in A min., 'Scotch'; op. 90, in A, 'Italian'; op. 107, in D, 'Reformation'); the concert overtures 'A Midsummer Night's Dream' (op. 21), 'Hebrides' (*Die Fingalshöle*, op. 26), 'Calm Sea and Prosperous Voyage' (op. 27), 'The Lovely Melusine' (op. 32), 'Ruy Blas' (op. 95), 'Trumpet' overture (op. 101), and an overture for wind-band (op. 24); Andante, Scherzo, Capriccio, and Fugue, for string orchestra (op. 81); Funeral March (op. 103) and March (op. 108); piano concerto No. 1, in G min. (op. 25), and No. 2, in D min. (op. 40); *Capriccio brillante*, *Rondo brillante* and *Serenade and Allegro gioioso* for piano and orchestra (op. 22, 29, and 43); 1 violin concerto in E min. (op. 64). CHAMBER MUSIC: Octet for strings, op. 20; 2 string quintets, op. 18, 87; a piano sextet, op. 110; 7 string quartets, op. 12, 13, 44 [3], 80, 81; 3 piano quartets, op. 1, 2, 3; 2 trios, op. 49, 66; 2 trios for clarinet, basset-horn and piano, op. 113, 114; 2 sonatas for 'cello and piano, op. 45, 58; a sonata for violin and piano, op. 4; Variations concertantes (op. 17) and *Lied ohne Worte* (op. 109), for 'cello and piano. PIANOFORTE MUSIC: 3 sonatas, op. 6, 105, 106; *Capriccio*, op. 5; *Charakterstücke*, op. 7; *Rondo capriccio*, op. 14; Fantasia on 'The Last Rose of Summer,' op. 15; 3 Fantasias, op. 16; 'Songs without Words' in 8 books (op. 19b, 30, 38, 53, 62, 67, 85, 102); Fantasia in F-sharp min., *Sonate eccossaise*, op. 28; 3 Caprices, op. 33; 6 preludes and fugues, op. 35; *Variations sérieuses*, op. 54; 6 *Kinderstücke*, op. 72; Variations in E-flat, op. 82; do. in B-flat, op. 83; 3 preludes and 3 studies, op. 104; *Albumblatt*, op. 117; *Capriccio in E*, op. 118; *Perpetuum mobile*, op. 119, etc.; also 4-hand Variations in B-flat, op. 83a; 4-hand *Allegro brillante*, op. 92; *Duo concertant* (with Moscheles) for 2 pianos on the march-theme in *Preciosa*. FOR ORGAN: 3 Preludes and Fugues, op. 37; 6 Sonatas, op. 65; Preludes in C min. Ref.: For life and works see II. 260ff, 290, 311ff, 344, 349ff, 395ff; III. 2; for songs, V. 254f; choral works, VI. 151ff; piano works, VII. 212ff; violin concerto, VII. 458; orchestral works, VIII. 219ff; opera, IX. 205; mus. ex., XIII. 334, 335; portraits, II. 394; VI. 300. For general references see individual indexes. (2) Arnold (1855-): b. Ratibor, son of a cousin of Felix M.; pupil of Haupt (organ), Grell, Wilsing, Kiel, Taubert and Löschhorn; organist and Musikdirektor at Bonn Univ., Musikdirektor in Bielefeld, teacher at Cologne Cons., and since 1890 Gymnasium music teacher and ecclesiastical music-master in Darmstadt. He composed choral works for orchestra; 3 operas, prod. in Cologne, Berlin and Mannheim; a cantata *Aus tiefer Not*, for soprano, mixed chorus and orch.; a setting of

Psalm 137 for soprano, mixed chorus and orch.; 3 5-part madrigals on Goethe texts, a *cappella*; choruses, and a number of songs, etc. He pub. Schütz's 'St. Matthew Passion,' 'St. John's Passion,' and 'Story of Christmas' in free arrangement, and 3 sacred concertos, newly revised. He is otherwise noted for his efforts to raise Protestant church music to a higher level.

MENDES, Catulle (1841-): b. Bordeaux; has written the libretti of several popular operas and operettas, e.g., *Le Capitaine Fracasse* (Pessard), *Gwendoline* (Chabrier), *La Femme de Tabarin* (Chabrier), *Isoline* (Messager), *Le docteur Blanc* (Pierné). Ref.: III. 288, 306.

MENGAL, Martin Joseph (1784-1851): b. Ghent, d. there; studied at the Conservatoire; horn player in Germany and Paris; director of theatres in Ghent, Antwerp and Hague and of the Conservatory of Ghent; wrote operas, chamber music, duos and concertos for horn.

MENGELBERG, Josef Willem (1871-): b. Utrecht; studied at the Conservatory of Cologne; municipal musical director at Lucerne, conductor of the Concertgebouw-Orkest, Amsterdam, from 1895, of the choral society Toonkunst from 1898; conducted the Frankfort Museum Concerts from 1907 and the Frankfort Cecilia Society from 1908. In 1913 he became conductor of the Queen's Hall Orchestra, London. He is also a pianist and composer.

MENGOZZI, Bernardo (1758-1800): b. Florence, d. Paris; teacher and composer; pupil of P. Potenza at Venice; sang on Italian stages, and at concerts in London and Paris, also for years at the Théâtre de Monsieur from 1795; brought out 13 operas and a ballet in Paris; professor of singing in the Cons.; wrote the greater part of the *Méthode de chant du Conservatoire*. Ref.: V. 49f; IX. 225.

[de] **MENIL, Felleien** (1860-): b. Boulogne-sur-Mer; travelled in America, and India and Africa; instructor in musical history at the Niedermeyer School of Church Music, Paris, since 1899. He composed a comic opera, *La Janelière* (1894), an operetta, *Gosses* (1901), and 2 ballets; wrote historical studies on *Monsigny* (1893), *Josquin de Près* (1896) *L'école contrapunctiste flamande du XV^e siècle* (1895), expanded as *L'école contrapunctique flamande au XV^e et au XVI^e siècle* (1906), and *Histoire de la danse à travers les âges* (1904).

MENTER (1) **Joseph** (1808-1856): b. Deutenkofen, near Landshut, d. Munich; 'cellist in the Hechingen court band and in the Munich court orchestra; toured Belgium, Germany, Austria and England as virtuoso. (2) **Sophie** (1846-): b. Munich; studied with Niest, Tausig, Bülow and Liszt; mar-

ried and divorced from the 'cellist Popper (q. v.); pianist and professor at St. Petersburg Conservatory.

MENZEL, Ignaz (early 18th cent.): builder of organs in Breslau, Liegnitz, Nimpstsch and Landshut.

MERBECKE, John (d. 1585): organist of St. George's chapel, Windsor; Calvinist; condemned to death for heresy but pardoned. Mus. D., Oxford, 1550; author of the 'Booke of Common Prayer Noted' (the first Anglican hymn-book, 1550, reprinted 1844 in facsimile, 1845 by Rimbault and 1857 by Jebb in 'Choral Responses and Litanies.' A mass by M. is contained in Burney's 'Musical Extracts' (MS.) and a 3-part hymn printed in Hawkins' 'History of Music.' Ref.: I. 305.

MERCADANTE, Giuseppe Saverio Raffaele (1795-1870): b. Altamura, d. Naples; opera composer; pupil of Zingarelli at the Real collegio di musica, Naples; his first opera, *L'apoteosi d' Ercole*, was produced at the San Carlo Theatre, Naples, in 1819; subsequently he lived in Rome, Bologna, Turin, Milan, Venice, Madrid, Lisbon, Paris and Vienna, composing operas for these cities; succeeded Pietro Generali as *maestro di cappella* at Novera Cathedral in 1833 and in 1839 became *maestro* at Lanlano; succeeded Zingarelli as director of the Naples Cons. in 1840. Composed about 60 operas, the best known of which are *Il Giuramento* (1837), *Elisa e Claudio* (1821), *I Briganti* (1836) and *Il Bravo* (1839). He also composed masses and much other sacred music; funeral symphonies to Rossini, Donizetti, Bellini and Pacini; orchestral fantasias; romances for violin, and other instrumental pieces; songs, etc. Ref.: II. 187, 196; V. 265f; IX. 133, 134, 155.

MERCKER, Mathias (Merlher) (early 17th cent.): organist at Strassburg; composed galliards, paduans, spiritual odes, etc., also a book 4-part *Fantasten* and canzonas in tablature (1604), as well as fugues, etc., not yet found.

MÉREAUX (1) **Jean-Nicolas-Amédée Lefroid** de (1745-1792): b. Paris, d. there; organist; composed 7 operas, oratorios, cantatas, etc. (2) **Joseph-Nicolas** (b. Paris, 1767): organist and pianist; wrote piano sonatas. (3) **Jean-Amédée** (1803-1874): b. Paris, d. Rouen; pianist; pupil of Reicha; pub. a collection of clavessin music, *Les clavécinistes de 1637 à 1790* (1867); composed piano music, etc.

MERELLI, Bartolomeo (19th cent.): impresario of La Scala. Ref.: II. 483.

MÉRIEL, Paul (1818-1897): b. Mondoubleau, Loire-et-Cher, d. Toulouse; in his youth a violinist in an orchestra; later a pupil of Alessandro Napoleão and Somma; *chef d'orchestre* of a travelling orch.; prod. a comic opera, *Cornelius l'argentier*, at Amiens; brought out a symphony, *Le Tasse*, in Toulouse,

where he settled; also a dramatic oratorio, *Gain*, chamber music, and an opera, *L'Armorique* (text by himself); later prod. the comic operas *Les précieuses ridicules*, *Le Retour au pays*, *L'Orphéon en voyage*, and *Les Paques de la Reine* (1886). He became director of Toulouse Cons. and chevalier of the Legion of Honor.

MERIKANTO, Oscar (1868-): b. Helsingfors; studied there, also in Leipzig and Berlin; organist in Helsingfors and conductor of the opera at the Finnish National Theatre; composer of 2 operas (*Pohjan neito* and *Elinan surma*); instructive organ compositions, etc.; also arrangements of folk-songs. *Ref.*: III. 101; X. 205.

MÉRIMÉE, Prosper: French author. *Ref.*: IX. 248.

MERINO, Gabriel: Archbishop of Bari in 16th cent. *Ref.*: I. 328.

MERK, Joseph (1795-1852): b. Vienna, d. there; studied with Schindlöcker; cellist in the court opera and teacher at the conservatory of the Society of Friends of Music, Vienna; virtuoso of chamber music there and in foreign countries; produced a concerto, a concertino, variations and études.

MERKEL (1) **Gustav [Adolf]** (1827-1885): b. Oberoderwitz, Saxony, d. Dresden; organist and composer; pupil of Johann Schneider and Julius Otto; also helped by Schumann and Reissiger; became organist of the Waisenhauskirche, Dresden, in 1858, of the Kreuzkirche in 1860, and of the Catholic court church in 1864; teacher at the Dresden Cons. from 1861; conductor of the Dreyssig Singakademie (1867-73); his compositions include 9 organ sonatas for four hands, with double pedal; 3 organ fantasias; 30 pedal studies; chorales, fugues, an organ method, piano pieces, motets, songs, etc. *Ref.*: VI. 463. (2) **Karl Ludwig**: medical professor at the Univ. of Leipzig, specializing in the functions of the vocal organs; has written *Anatomie und Physiologie des menschlichen Stimm- und Sprachorgans* (1856, 2nd ed. 1863); *Die Funktionen des menschlichen Schlund- und Kehlkopfes* (1862); *Physiologie der menschlichen Stimme* (1866) and *Der Kehlkopf* (1873; with musical examples). *Ref.*: V. 58.

MERKLIN, Joseph (1819-1905): b. Baden, d. Nancy; organ builder, pupil of his father, also an organ builder, worked in Ludwigsburg and Brussels, where he won a medal in 1847 and joined his brother-in-law under the firm Merklin, Schütze & Co., which merged with Deroquet's factory in 1855 and is now known as *Établissement anonyme pour la fabrication des orgues, établissement M. Schütze*. The organs in the cathedral of Murcia and in St. Eustache, Paris, were built by the concern, as well as many other important ones.

MERLO, Alessandro (16th cent.):

b. Rome (hence called *Romano*); viola player (hence also *Alessandra della Viola*); pupil of Willaert and di Rore; papal chapel singer (bass-tenor) of extraordinary range (3 octaves); composed *Canzoni alla Napoletana a 5* (2 books), madrigals, villanelles, motets, etc.

HERMET, Auguste (1810-1889): d. Paris; studied with Leseuer and Halévy; produced 4 operas in Paris and Versailles.

MERSENNE, Marin: b. Oizé (Maine), France, d. Paris; Franciscan monk; wrote *Tratté de l'harmonie universelle* (1627), later expanded to *Harmonie universelle* (1636-7, 2 folio vols.), *Questiones celeberrimæ in Genesim* (1623), *Questiones harmoniques* (1634); *Les préludes de l'harmonie universelle* (1634); *Harmonicorum libri XII* (1635; enlarged ed. 1648), etc. *Ref.*: VIII. 67.

MERULA, Tarquino (17th cent.): b. Bergamo; composer for violin; pub. *Canzoniovvero sonate per chiesa e camera a 2 e 3* (4 books; 1623-51); other sonatas in his *Concerti spirituali* (1628) and *Pegaso musicale* (1640). *Ref.*: I. 368; VII. 384, 476.

MERULO (correctly Merlotti), **Claudio** (called *da Coreggio*) (1533-1604): b. Coreggio, d. Parma; organist and composer; pupil of Menon and G. Donati; organist at Brescia, of the 2nd organ at St. Mark's, Venice (1557-66); Padovano's successor as 1st organist there (1566-86); thereafter court organist to the Duke of Parma; his compositions include *Toccate d'intavolatura d'organo* (1604; 2 books); *Ricerari d'intavolatura d'organo* (1605); an opera in madrigal style, *La Tragedia* (Venice, 1574); 4 vols. of madrigals a 3-5 (1566-1604), 2 vols. of motets a 5 (1578), *Ricerari da cantare a 4* (1607, 1608), and *Canzoni alla francese* (1620). Among his pupils were Angleria, Bonizzi, and Conforti.

MESCHAERT, Johannes (1857-): b. in Hoorn, Holland; studied in the conservatories of Cologne, Frankfurt-on-Main and Munich; teacher and director in Amsterdam; concert baritone.

MESMER, Dr. Franz (1733-1815): the originator of the theory of animal magnetism; patron and friend of the youthful Mozart. *Ref.*: II. 76, 103; IX. 85.

MESSAGER, André [Charles Prosper] (1853-): b. Montluçon, Allier, France; composer and conductor; pupil of the Niedermeyer School and of Saint-Saëns; organist of the choir at St. Sulpice (1874); *Chef d'orchestre* at Brussels (1880); organist at St. Paul-St. Louis (1881); *maître de chapelle* at Sainte Marie des Batignolles (1882-1884); orchestral conductor at the Opéra Comique (1898-1903); director at Covent Garden, London (1901-1907); with Brousseau director of the Opéra, Paris (1907-1913); director of the Conservatoire concerts

Messner

since 1908. His compositions include the ballets *Fleur d'oranger* (1878), *Les vins de France* (1879), *Mignons et Villains* (1879), *Deux pigeons* (1886), *Scaramouche* (1891), *La chevalier aux fleurs* (1897); *Une aventure de la Guinard* (1900); the pantomimes *Amants éternels* (1893) and *Le procès des roses* (1897); the operas *François les Bas-bleus* (1883), *La fauvette du temple* (1885), *La Béarnaise* (1885), *Le bourgeois de Calais* (1887), *Le mari de la reine* (1889), *'Miss Dollar'* (1893), *Mirette* (1894), *La fiancée en loterie* (1896), *Les p'tites Michu* (1897), *Isoline* (1888), *La Basoche* (1890), *Madame Chrysanthème* (1893), *Le chevalier d'Hermental* (1896), *Les Dragons de l'impératrice* (1905), *Fortunio* (1907), *Beatrice* (1914); a symphony, 2 cantatas, romances, songs, pieces for piano, violin, etc. Ref.: III. 287, 363; IX. 453f.

MESSNER, Georg (1871-): b. Berlin; studied with van Eijken; composed songs and men's choruses.

MESTDAGH, Karel (1850-): b. Bruges; studied with Waelput, Gheluwe and Gevaert; composed overtures and choruses with orchestra.

MESTRINO, Niccolò (1748-1790): b. Milan, d. Paris; solo violinist to Prince Esterházy, then Count Erdödy, concertized Italy, Germany, and Paris, where he taught from 1786, and became conductor at the Théâtre de Monsieur; pub. 12 violin concertos, violin duets, études, caprices (solo) and sonatas (with bass).

METASTASIO, Pietro Antonio Domenico Bonaventura (real name *Trappassi*) (1698-1782): b. Rome, d. Vienna; poet and dramatist; court poet at Vienna from 1730 until his death; wrote numerous opera texts set to music by Gluck, Hasse, Porpora, Handel, Jomelli, Caldara, Galuppi, Mozart, and others, many of them a number of times. He befriended Haydn, who lived in the same house when first in Vienna, and secured him employment and tutelage under Porpora. Ref.: II. 3, 5, 26, 31, 85; IX. 36, 41.

METCALFE, James W.: contemp. American song writer. Ref.: IV. 355.

METHFESSEL (1) **Albert Gottlieb** (1785-1869): b. Stadtilm, Thuringia, d. Heckenbeck, near Gandersheim; court composer at Brunswick (1832-1842); his works include the opera, *Der Prinz von Basra*; oratorio, *Das befreite Jerusalem*; sonatas and sonatinas for piano, songs and part-songs. (2) **Friedrich** (1771-1807): b. Stadtilm, d. there; pub. songs with guitar accompaniment. (3) **Ernst** (1802-1878): b. Mülhausen, d. Berne; conductor.

METRA, [Jules-Louis] Olivier (1830-1889): b. Rheims, d. Paris. After following his father's career of actor in his boyhood he became in turn violinist, cellist, and double-bass player in Parisian theatres. He then studied at the Paris Cons. (Thomas), conducted orchestras at the Théâtre Beaumarchais,

Meyer

and at various dance halls; the masked balls at the Opéra Comique (1871); the Folies Bergère (1872-77); the balls at the Théâtre de la Monnaie, Brussels (1874-76), finally the Opéra balls. He prod. 18 operettas and ballet-divertissements at the Folies-Bergère, and a ballet, *Yedda*, at the Opéra (1879). M.'s waltzes, mazurkas, polkas, quadrilles, etc., became extremely popular (*Le tour du monde, La vague, Les roses*, etc., etc.).

METTERNICH, Prince. Ref.: II. 184.

METZGER-FROITZHEIM, Ottilie (1878-): b. Frankfurt-on-Main; studied in Berlin; operatic contralto at Halle, Cologne and the Hamburg Stadttheater; also toured America.

MEY, Kurt Johannes (1864-): b. Dresden; studied in the Universities of Berlin and Leipzig; lived in Carlsruhe, Munich, Berlin and Dresden; wrote *Der Meistersang in Geschichte und Kunst* (1892, rev. 1901) and *Die Musik als tönende Weltidee* (1901).

MEYER (1) **Gregor** (early 16th cent.): composer; highly rated by Glarean. Nothing is known of his compositions except some examples in the *Dodekachordon* (1547) and one printed by Wipphlinseder (1553). (2) **Joachim** (1661-1732): b. Perleberg, Brandenburg, d. Göttingen as professor of music. He wrote *Unvorgreifliche Gedanken über die neulich eingerichtete theatralische Kirchenmusik* (1726); to Mattheson's reply M. responded with *Der anmaassliche hamburgische Criticus sine crisi* (1728). (3) **(de Meyer), Leopold von** (1816-1883): b. Baden, near Vienna, d. Dresden; piano virtuoso; pupil of Czerny and Fischhof; made his début in 1835, then toured throughout Europe and America (1845-47), staying in Vienna 1867-68. His own shallow salon pieces and dances (*Valse de Vienne*, etc.) formed the chief part of his repertoire, at the expense of the classics. He had a remarkable technique and his playing of his own pieces was very effective. (4) **Julius Eduard** (1822-1899): b. Altenburg; pupil of Schumann, Moscheles, Hauptmann and David at Leipzig; at Mendelssohn's suggestion became a vocal teacher; as such settled in Brooklyn, N. Y., 1852, refusing offers of a vocal professorship at the Leipzig Conservatory. (5) **Jenny** (1834-1894): b. Berlin, d. there; concert singer, vocal teacher at the Stern Cons. from 1865; owner and directress of same from 1888. (6) **Albert** (1839-): b. Sorö, Sweden; singer; pupil of Rung and Lamperti; sang at Copenhagen, etc.; taught singing; opened a conservatory, 1876, which became very successful; pub. a Vocal Method and instructive vocal pieces. (7) **Waldemar** (1853-): b. Berlin; famous violinist; pupil of Joachim; member of the Berlin court orch., 1873-81, and noted concert player. (8) **Gustav** (1859-): b. Königsberg;

pupil of Robert Schwalm, also of Reincke and Jadassohn at the Leipzig Cons.; Kapellmeister in Liegnitz, Görlitz, Eisenbach, Dorpat, Breslau, Stettin, and operetta conductor at the Leipzig Stadttheater, 1895-1903. He wrote the operettas, *Der Hochstapler* (Leipzig, 1897); *Die Talmigräfin* (1897); *Pariser Frauen* (1905); *Onkel Lajos* (Prague, 1913), and the ballet, *Elektra* (Leipzig); also many pleasing songs. (9) [Karl] **Klemens** (1868-): b. Oberplanitz, Saxony; violinist; concert-master in various resort orchestras; first viola player of Bremen municipal orch., solo viola player of the Schwerin court band, played at Wagner productions in Bayreuth and Munich; composed several études for viola (also pub. for violin), trio, viola romanza with orch., a Bohemian Dance for viola d'amore and piano, male choruses and songs; pub. a Viola Method, and edited old pieces for viola, also 2 vols. of violin works; also 'Peasant Dances' for piano; pub. a history of the Mecklenburg-Schwerin court-band (1913).

MEYER-HELMUND, Erik (1861-): b. St. Petersburg; concert singer in Riga, later in Berlin; composer of popular melodious songs, of which he also composed the texts. He prod. the operas *Margitta* (Magdeburg, 1899), *Der Liebeskampf* (Dresden, 1892), *Heines Traumbilder* (Berlin, 1912), etc., also 2 burlesques (Riga, 1894, 1905), a 'dance play,' *Münchener Bilderbogen* (Munich, 1910), and a Singspiele, *Taglioni* (Berlin, 1912). Ref.: V. 312.

MEYER-LUTZ, Wilhelm (1829-): b. Münsterstadt, near Kissingen; pupil of Eisenhofer and Keller, Würzburg; organist at Birmingham, Leeds, and London; conductor at the Surrey Theatre (1851-55) and at Gaiety Theatre from 1869; composer of 8 operas, masses and chamber music.

MEYER VON SCHAUENSEE, [Franz Joseph] **Leonti** (1720-1789): b. Lucerne, d. there; as organist and canon of the Leodegar foundation, composer of 2-part sacred arias with instruments (1748), 4-part offertories with instruments, etc. A biography of him with a list of his works is contained in Marpur's 'Critical Letters.'

MEYERBEER, Giacomo (real name **Jakob Liebmann Beer**) (1791-1864): b. Berlin, d. Paris; composer; studied piano with Lauska and Clementi, and played in public at age of 7; studied theory with Zelter, Anselm Weber and Abbé Vogler. His oratorio, *Gott und die Natur*, was produced in Berlin in 1811, and two operas, *Jephthas Gelübde* and *Abimelek, oder die beiden Kalifen*, were put on in Munich in 1813. The last named was also produced in Vienna, where it was coldly received. Salieri advised him to lighten his style with Italian melody, and he consequently went to Venice where he wrote a series of operas in the manner of

Rossini; *Romilda e Constanza* (1815), *Semiramide riconosciuta* (1819), *Emma di Resburgo* (1819), *Margherita d'Angiù* (1820), *L'esule di Granata* (1822) and *Il crociato in Egitto* (1824). The remonstrance of Weber against his Italianization put an end to his output in this style, and a visit to Paris turned him to a study of French opera. Then followed his French period, in which he produced *Robert le Diable* (1831), *Les Huguenots* (1836), *Le Prophète* (1849), *L'étoile du Nord* (1854), *Dinorah, ou le Pardon de Ploërmel* (1859) and *L'Africaine* (1865), all brought out in Paris. In 1842 he went to Berlin as general musical director to Friedrich Wilhelm IV. There he produced *Das Feldlager in Schlesien* (1843), from which he took much of the music for *L'étoile du Nord*. In Berlin also he brought out Wagner's *Rienzi*. Meyerbeer's non-operatic compositions include incidental music to *Struensee* (1846); choruses to *Æschylus' Eumenides*; festival play, *Das Hoffest von Ferrara*; a monodrama, *Thevetindens Liebe*, for soprano solo, chorus and clarinet obbligato (1813); *Gutenberg cantata*; cantata, *Maria und ihr Genius*; serenade, *Brautgeleite aus der Heimath*; cantata, *Der Genius der Musik am Grabe Beethovens*; ode to Rauch, for soli, chorus and orchestra; 7 sacred odes by Klopstock, set for 4 parts a cappella; *Festhymnus*, for 4 voices and chorus; *Freundschaft*, for 4-part male chorus, and other vocal works; overtures, marches, 3 *Fackeltänze* for wind band (also for orchestra), and many compositions for piano. By his will Meyerbeer founded a scholarship open for competition to German students of the Berlin Hochschule, the Stern Cons. and the Cologne Cons. Ref.: II. 199, 244; III. x, 278; VII. 191; VIII. 102, 103, 105, 109; IX. xi, 158, 159; operas, IX. 167ff, 183, 235, 262, 263, 442; X. 103, 151; mus. ex., XIII. 251; portrait, II. 200.

MEZERAY, Louis-Charles-Lazare-Costard de (1810-1887): b. Brunswick, d. Asnières, near Paris; second leader in the Strassburg Theatre orchestra; conductor at the Liège Theatre, and of the Conservatory concerts and the Concerts Grétry; first conductor of the court theatre, The Hague (1830); after studying with Reicha in Paris was conductor at Ghent, Rouen, and Marseilles, and baritone singer at Bordeaux, Montpellier, Antwerp, and Nantes; first conductor of the Grand Théâtre, Bordeaux, for 30 years; founded the Société Sainte Cécile (1843); composed the operas *Le Sicilien* and *Guillaume de Nassau* (1832).

MICHAEL (1) **Rogier** (ca. 1550-1618): b. Mons; pupil of J. H. Schein; singer and musician in the Dresden court band, 1575, court Kapellmeister, 1587, as predecessor to Schütz. He composed chorales in 4 parts, a 6-part Te Deum, a book of 5-part motets (1603),

Michalowski

Psalm 116, occasional compositions, etc. Two passions, a German mass and several 'histories' were lost. (2) **Tobias** (1592-1657): b. Dresden, d. Leipzig; Musikdirektor in Sondershausen, cantor of the Thomasschule, Leipzig, as successor to Schein, 1631; pub. sacred concert, psalm 127, also wedding and funeral songs.

MICHALOWSKI, Alexander (1851-): b. Warsaw; studied music at Leipzig Conservatory; professor of pianoforte at the Warsaw Conservatory; composer of salon music and instructive pieces for piano.

MICHELANGELO. Ref.: III. 110.

MICHELI, Romano (ca. 1575-1660): pupil of Soriano and Nannini; *maestro di cappella* at the church S. Luigi de Francesi; composed *Musica vaga ed artificiosa* (1615; 50 motets and artistic canons); *Madrigali a sei voci in canoni* (1621); *Canoni musicali composti sopra le vocali di più parole* (1645); masses, complines, psalms, responses, etc.; wrote *Lettere di Romano Micheli romano alli musici della Cappella di N. S. ed altri musici romani* (1618), explaining canons of a kind invented by himself.

MIDDELSCHULTE, Wilhelm (1863-): b. Dortmund, Westphalia; organist; studied with Haupt, Loeschhorn and Julius Alsleben at the Royal Academy of Church Music, Berlin; organist of St. Lucas' Church, Berlin (1888-1891), Cathedral of the Holy Name, Chicago (1891-1895), Theodore Thomas Orchestra since 1894, St. James (R.C.) Church since 1899; director and professor of organ and musical theory, Wisconsin Cons. of Music, Milwaukee, since 1899; concert organist in Germany and the United States; interpreter of Bach's organ works. His compositions include a Passacaglia in D minor, a Toccata, canons and fugue on a theme by J. S. Bach, canonical fantasie on B-A-C-H, and fugue on 4 themes by Bach. Ref.: VI. 440 (footnote), 500.

MIELCK, Ernst (1877-1899): b. Viborg, Finland, d. Locarno; studied in St. Petersburg, and in Berlin with Radcke, Max Bruch, etc.; left a number of compositions of Finnish national character, including a Finnish symphony, a dramatic overture, a *Konzertstück* for violin and orchestra, a Finnish suite for orchestra, a string quartet, a string quintet, and a Finnish fantasy for chorus and orchestra, also a 'Macbeth' overture. Ref.: III. 101.

MIELCZEWSKI, Martin (17th cent.): composer to the Polish court; conductor to Carl Ferdinand in Plock; composed masses and motets in 4-5 parts, some with organ or orchestra.

MIERSCH (1) [Carl Alexander] **Johannes** (1865-): b. Dresden, where he studied at the Cons. with Rappoldt, also with Abel in Munich and Massart in Paris; concert-master at Graz; music

Milde

teacher in Aberdeen; member of the Boston Symphony Orchestra, 1892-93; artistic head of the Athens Cons., 1894-98; toured Europe, 1898-1902; since then lived in America. Composed a concert polonaise for violin and orchestra, etc. (2) **Paul Friedrich Theo** (1868-): b. Dresden; studied at the Royal Academy in Munich; solo 'cellist in the New York Symphony Orchestra, 1893-98, at the Metropolitan Opera House from 1898; composed a concerto and other pieces for 'cello, also orchestral works, violin concerto, piano pieces, violin pieces, songs, etc.

MIHAŁOWSKY (19th cent.): Russian critic. Ref.: III. 108.

MIHALOVICH (1) **Ödön** (1842-): b. Fericsanecz, Slavonia; studied music in Pesth, in Leipzig with M. Hauptmann (theory), and in Munich with von Bülow (piano); director of the National Dramatic Academy in Pesth, and director of the National Academy of Music there as Liszt's successor. He composed 4 symphonies, overtures, orchestral ballads, a piano concerto, a 'Spring Fantasy' for tenor and orchestra, etc., and prod. an opera, *Hagbarth und Signe*, in Dresden (1882, later as *Elana* in Budapest), also the operas, *Wieland der Schmied* (text after Wagner's sketches) and *Toldi* (Pesth, 1898). Ref.: III. 190, 191. (2) **Mieczysław** (1872-): b. Mielitopol, violinist, pupil of Barcevicz in Warsaw and Auer in St. Petersburg; teacher in the music school of the Warsaw Musical Society.

MIKOREY (1) **Max** (1850-1907): b. Weihmichel, Bavaria, d. Munich; studied with Heinrich Vogl; tenor at the Munich court opera. (2) **Franz** (1873-): b. Munich; studied music with Herzogenberg and Thuille; assistant conductor in Bayreuth and Munich, conductor at the German National Theatre, Prague, in Ratisbon, Elberfeld, then Vienna court opera; court Kapellmeister (1902) and Generalmusikdirektor (1912) in Dessau; composed a piano concerto and piano quintet and other chamber music, also an opera and choral work with orch.

MIKULI, Karl (1821-1897): b. Czeronowitz, Bukowina, d. Lemberg; pianist; studied under Chopin and Reicha in Paris; concert tours through Russia, Rumania, and Galicia; was appointed artistic director of the Lemberg Cons. in 1858; founded a music school of his own in 1888; published an edition of Chopin's works, containing numerous emendations made by Chopin as marginal notes in Mikuli's student copies; wrote a number of piano pieces.

MILAN, Don Luis (16th cent.): Spanish lute master at the court of Valencia; pub. *El maestro* (tablature work for lute, 1535); also *El Cortesano*, a description of court life in Valencia (1561). He was of noble birth.

MILDE, Hans Feodor von (1821-1899): b. Petronell, near Vienna, d. Vi-

Mildenberg

enna; baritone; pupil of Hauser and Manuel Garcia; creator of Telramund in *Lohengrin* at Weimar (1850) and a life member of the Weimar Court Opera. His wife *Rosa* (née *Agthe*), b. Weimar, 1827, created the rôle of Elsa, and sang at Weimar till 1876.

MILDENBERG (1) *Anna von* (1872-): b. Vienna; dramatic soprano at the Vienna court opera; married Hermann Bahr, poet, with whom she wrote *Bayreuth und das Wagner-Theater* (1912), translated into English by T. W. Makepeace. (2) *Albert* (1873-): b. Brooklyn; studied with Joseffy, Klein and Müller; composed orchestral suites, light operas, piano pieces, songs, etc. *Ref.*: IV. 395f.

MILDER-HAUPTMANN, Pauline Anna (1785-1838): b. Constantinople, d. Berlin; dramatic soprano; taught by Tomaschelli and Salleri at Vienna; made her début 1803; sang in the Vienna Court Opera. Beethoven wrote the rôle of Fidelio for her; prima donna in Berlin (1816-29); toured Russia, Sweden, etc.; farewell appearance Vienna, 1836. *Ref.*: II. 152.

MILDNER, Moritz (1812-1865): b. Tübnitz, Bohemia; d. Prague; studied at Prague Conservatory, where he later taught the violin; among his pupils are Hřimaly, Zajic, etc.

MILLER (1) *Edward* (1731-1807): b. Norwich, d. Doncaster; studied music under Burney at Lynn; organist at Doncaster (1756-1807); composed 6 solos for German flute (with remarks on double tonguing; 1752), 6 harpsichord sonatas, elegies, songs, an ode with instrumental parts, psalms and hymns, etc.; author of 'Institutes of Music, or Easy Instructions for the Harpsichord' (1771), 'Elements of Thorough-bass.' (2) *Russell King* (1871-): b. Philadelphia; studied music in Philadelphia and New York; taught music and served as organist in various churches; composed many works for organ, including Symphonic Scherzo (1895), Festival March (which won the Amer. Guild of Organists' prize, 1903), a concert overture (1909), etc.; also piano pieces and songs. *Ref.*: VI. 501.

MILLET, Luis (1867): b. Barcelona; studied with Vidiella and Pedrell; founded a musical society in Barcelona; composed orchestral fantasies on Spanish folk-songs.

MILLIGEN, Simon van (1849-): b. Rotterdam; was a pupil of Bargiel, etc.; organist at Groningen, municipal music-director at Gouda for fifteen years, then lived in Paris, later in Amsterdam as critic of the *Handelsblad* and teacher. He composed 2 operas, a concert overture, cantatas, string quartet, etc.

MILLÖCKER, Karl (1842-1899): b. Vienna, d. Baden; opera composer; studied at Vienna Cons.; conductor successively of the theatre at Gratz, the Harmonic-Theater, Vienna, and the

Minhejmer

Theater an der Wien. He produced the operettas *Der tote Gast* (1865), *Die beiden Binder*, *Diana*, *Die Fraueninsel*, *Der Regimentsstambour*, *Ein Abenteuer in Wein*, *Drei Paar Schuhe*, *Die Musik des Teufels*, *Ein nagender Wurm* (1872), *Das verwunschene Schloss*, *Gräfin Dubarry* (1879), *Apajune, der Wassermann*, *Die Jungfrau von Belleville*, *Der Bettelstudent* (1882), *Der Feldprediger* (1884), *Gasparone* (1884), *Der Dieb* (1886), *Der Vizeadmiral* (1886), *Die sieben Schwaben* (1887), *Der arme Jonathan* (1890), *Das Sonntagskind* (1892), *Der Probekuss* (1894), *Nordlicht* (1896). *Ref.*: III. 22.

MILLS (1) *John Sebastian Bach* (1838-1898): b. Cirencester, England; d. Wiesbaden; pianist; studied with Sterndale Bennett and others in England, with Moscheles and others at the Leipzig Cons., and with Liszt; organist for a time of the Roman Catholic Cathedral, Sheffield; soloist at a Gewandhaus concert in 1858 and with New York Philharmonic Society in 1859; settled in New York in the latter year as a teacher, making occasional tours in the United States and abroad; composed some piano music. (2) *Robert Watkin* (ca. 1861-): b. Painswick, Gloucestershire; bass baritone; studied with Wesley, Holland, Blasco in Milan, Barnby, Randegger and Blume; popular in oratorio and concert; made an American tour in 1894-95.

MILON: French composer and ballet master. *Ref.*: X. 91, 94, 101.

MILTON (1) *John* (d. 1646 or 1647): composer; father of the poet; a scrivener in Bread Street, Cheapside, London; his 6-part madrigal, 'Fayre Oriana in the Morne,' was published in the 'Triumphes of Oriana' (1601); 4 motets were pub. in 'Teares and Lamentacions' (1614); also psalm-tunes in Ravenscroft's 'Whole Booke of Psalms' (1621). (2) *John*; the great English poet. *Ref.*: I. xlv; (cited) IV. 12; VI. 141, 210, 256, 259; IX. 67.

MINERVA: Greek goddess. *Ref.*: X. 54.

MINGOTTI (1) *Pietro* (18th cent.): b. Venice; manager of an Italian opera company, which became famous throughout Europe. Gluck, among others, wrote operas for it and conducted it. *Ref.*: II. 21. (2) *Regina* (née *Valentini*) (1721-1808): b. Naples, d. Neuburg-on-Danube; famous opera singer; studied in a convent at Glatz, then in Dresden with Porpora (at the expense of the court) after she had married Pietro M. For some time she maintained her position as a rival to Faustina Hase, went to Madrid, 1752, sang under Farinelli, and celebrated triumphs in London and in Italian cities. She settled in Munich, 1763, and Neuburg in 1787.

MINHEJMER (*Münchheimer*), *Adam* (1831-1904): d. Warsaw; pupil of Freyer, Alois Tausig and A. B.

Minoja

Marx; ballet master of the Warsaw Theatre, 1858, professor at the Musical Institute since 1861 and head librarian of the Warsaw Theatre from 1902. He is one of the founders of the Warsaw Musical Society and the composer of 4 operas, 5 sets of incidental music, a ballet (with Moniuszko), also a mass, an offertory and other church music, 4 overtures, 4 funeral marches, an orchestral polonaise, etc. He also made some valuable orchestral arrangements, and re-orchestrated Chopin's E-minor concerto.

MINOJA, Ambrosia (1752-1825): b. Ospedaletto near Lodi, d. Milan; professor of composition at the Royal Conservatory, Milan (1814-1824); *maestro al cembalo* at La Scala (1789-1809); composer of an opera, *Tito nelle Gallie* (1787), a symphony, cantatas, hymns, a 3-part *De Profundis*, *solfeggi*, etc.; author of *Lettere sopra il canto* (Milan, 1812).

MIRECKI, Franz (1791-1862): b. Cracow, d. there; pupil of Hummel, and of Cherubini in Paris; after sojourns in Milan and Geneva director of a newly established school for opera singers in Cracow, composer of several operas produced in Warsaw, Genoa, Lisbon, Milan and Cracow, also 3 ballets, written for the Milan Scala (1823). He also pub. 50 psalms of B. Marcell with accompaniments by himself, revised by Cherubini (4 folio vols., Paris), also edited works by Clari and Durante, and wrote variations, sonatas for piano and for violin, a trio, and other chamber music, polonaises, mazurkas and a grand mass. He pub. an Italian treatise on instrumentation (Milan, 1825).

MIRUS, Eduard (1856-): b. Klagenfurth, Austria; singing teacher in Vienna, where he produced his own songs and collected choruses, etc.

MIRY, Karel (1823-1889): b. Ghent, d. there; composed Flemish and French operas, operettas and ballets; produced in Ghent, Antwerp and Brussels; professor and director of Ghent Conservatory.

MISSA, Edmond-Jean-Louis (1861-1910): b. Rheims, d. Paris; pupil of Massenet at Paris Conservatoire; won the Prix Cressenti; taught in Paris from 1899. His compositions include the operas *Juge et Partie* (1886), *Lydia* (1887), *Le Chevalier timide* (1887), *La Belle Sophie* (1888), *La Princesse Nangara* (1892), *Mariage galant* (1892), and *Tararaboum-revue* (1892); the pantomimes *Doctoresse* (1888) and *L'Hôte* (1893); *Le dernier des Marigny* (1896); *Les deux Peuples* (1896); *Ninon de Lenclos* (1895); *L'Hôte* (1897), *Babette* (1900), *Muguette* (1903); also orchestral music, piano pieces, songs, etc.

MITTAG, August (d. Vienna, 1867): performer on bassoon, which he taught at the Vienna Conservatory.

MITTELBERGER, Gottlieb (18th

Mlynarski

cent.): German writer on America. Ref.: IV. (cited) 68.

MITTERER, Ignaz Martin (1850-): b. St. Justina, in the Tyrol; was educated by various choir-masters, etc., especially in Brixen where he conducted choirs at the Gymnasium and the Theological Seminary; became priest in 1874, studied further at the Ratisbon School for Church Music; became chaplain at the Chiesa dell'Anima, Rome; was cathedral Kapellmeister at Ratisbon, 1882-85, then chorus master and Musikdirektor at the cathedral in Brixen. He cultivates the Palestrina style, and has made a 4-part arrangement of the *Missa papae Marcelli*. His compositions include 5-part masses *a cappella*, *Missa solennis* (5 parts) with orchestra, 4-part masses for mixed chorus and organ (some *a cappella*), 4-part masses for male voices, masses for children's voices, Requiems, responses, litanies, offertories, Te Deums, lamentations, hymns, vespers, antiphonies, magnificats, Stabat Mater, a number of other sacred songs, also secular songs. He wrote a practical guide for teaching Roman choral song, a practical choir-school (4th ed., 1908), etc.

MITTERWURZER, Anton (1818-1876): b. Sterzing, Tyrol, d. Döbling, near Vienna; operatic baritone, pupil of his uncle, Gänsbacher, was a choir boy in St. Stevens Cathedral, Vienna, and made his début in Kreutzer's *Nachtlager zu Granada* at Innsbruck. After singing in various small theatres he became a member of the Dresden court opera, 1839-70. He excelled especially in the operas of Marschner and Wagner.

MITTLER, Franz (1893-): b. Vienna; composer of a 'cello sonata, a trio, a string quintet, piano pieces and songs.

MITTMANN, Paul (1868-): b. Habelschwerdt; studied there; organist at Breslau; music critic and composer of choruses, Silesian dialect songs, etc.

MIZLER, Lorenz Christoph (1711-1778): b. Heidenheim, Württemberg, d. Warsaw; pupil of J. S. Bach; lecturer at the University of Leipzig, 1736; established the Societät der musikalischen Wissenschaften (1738); private tutor in Warsaw from 1743; his *Neu eröffnete musikalische Bibliothek*, etc. (1736-54) was one of the earliest music periodicals; author of *Dissertatio, quod musica ars sit pars eruditionis musicae* (1736), *Die Anfangsgründe des Generalbasses, nach mathematischer Lehrart abgehandelt* (1739), and a transl. of Fux's *Gradus ad Parnassum* (1742).

MLYNARSKI, Emil (1870-): b. Kibarty, Government of Suwalki; studied at the St. Petersburg Cons.; second conductor of the opera and conductor of the Symphony Orchestra in Warsaw, 1894-97. After teaching in Odessa, he returned to Warsaw as chief stage man-

Mockler-Ferryman

ager of the opera, and directed the Warsaw Philharmonic Concerts, 1901-05; was director of the Conservatory, 1904-07; then went to London and became director of the Choral and Orchestral Union of Glasgow in 1910. He pub. numerous violin pieces, and a violin concerto in D minor, which received the Paderewski prize in 1898; also wrote a symphony and several operas. *Ref.*: VIII. 465.

MOCKLER-FERRYMAN, A. F.: traveller. *Ref.*: (cited on primitive music) I. 11.

MOCKWITZ, Friedrich (1785-1849): b. Lauterbach, Saxony, d. Dresden; wrote the first 4-hand pianoforte arrangements of classic orchestral pieces.

MODERNUS, Jacobus [*Jacques Moderne, Grand Jacques, or J. M. de Pinguentol*]: *maitre de chapelle* at Notre Dame, Lyons; music printer there (1732-58); composed 4-part chansons, and 5- or 6-part motets.

MODERWELL, Hiram Kelly (1888-): b. Fort Wayne, Ind.; journalist and writer on music and drama; studied music privately, also theory, composition and musical history at Harvard Univ., musical correspondent to the 'Boston Transcript' from 1913, contributor to the 'New Republic', 'Vogue', etc.; pub. 'The Theatre of Today' (1914); contributing editor to 'The Art of Music' (1914-16).

MOFFAT, Alfred Edward (1866-): b. Edinburgh; studied music in Berlin; has lived partly in England, partly in Germany. He composed cantatas for women's chorus, duets, school songs, piano pieces, a piano quartet, etc., and pub. a collection of 200 Scotch songs, 'The Minstrelsie of Scotland,' also '40 Highland Reels and Strathpeys' for piano, also sonatas by Handel, Purcell, and old Italian composers, with the figured basses written out, and a trio master school.

MOHR (1) **Hermann** (1830-1896): b. Nienstedt, d. Philadelphia; pupil of the Teacher's Seminary, Elsieben; in 1850 went to Berlin where he founded the Luisenstadt Cons.; taught in Zeckwer's Cons., Philadelphia, from 1886. He wrote a cantata *Bergmannsgruss*; male choruses, *Jauchzend erhebt sich die Schöpfung, Am Altare der Wahrheit*, etc.; instructive piano pieces, songs, etc. (2) **Adolf** (1841-): b. Munich, was reared in Copenhagen; abandoned medical study for music on Gade's advice, and studied with Bülow, Weitzmann and Wüerst in Berlin; became conductor in Riga, Düsseldorf, Hamburg, etc.; composed several operas, etc.

MÖHRING, Ferdinand (1816-1887): b. Alt-Ruppin, d. Wiesbaden; pupil of the Berlin Akademie; appointed organist and musical director at Saarbrücken, in 1840; Royal Musikdirektor there in 1844; became organist and singing teacher at Neu-Ruppin in 1845; composed the operas *Das Pfarrhaus*

Molitor

and *Schloss Warren*, many male choruses, etc.

MOJSISOVICS, Roderich von (1877-): b. Graz; where he studied music with Degner, then at the Cologne Cons., and at the Munich Academy with Thuille, etc.; became *Dr. Jur.* Graz, 1900; conductor of men's chorus in Brünn, 1903, director of a music school in Pettau, 1908, critic of the *Leipzig Volkszeitung*, 1910-11, and director of the Styrian Musikverein, Graz, since 1912. He composed a romantic fantasy for organ, a symphonic poem, *Stella*, 2 symphonies, a melodrama, 'Ninon' (Pressburg, 1907), an opera *Tanthen Rosmarin* (Brünn, 1913), melodramatic harp music to Sophocles' 'King Oedipus,' another melodrama and an unperformed opera; also a sonata each for violin and for organ, a violin concerto, a string quartet, a serenade for string trio, choral works, songs and piano pieces. He also pub. opera and concert guides, and studies on E. W. Degner, 1909, and Max Reger (1911).

MOLCK, Heinrich (1825-1889): b. Gross-Himstedt, d. Hanover; studied with Hauptmann; composer of male choruses and organist at Hanover, where he produced a collection of 300 chorale melodies.

MOLIERE. *Ref.*: I. 208, 407, 410; IX. 94, 439, 445; X. 86.

MOLINA, Tirso le. Pseudonym of TELLEZ (q.v.).

MOLIQUE, Wilhelm Bernhard (1802-1869): b. Nuremberg, d. Kammstadt; violinist and composer; studied with Rovelli and Spohr; member of the court orchestra in Vienna, and succeeded Rovelli as leader of the Munich Orchestra (1820); Musikdirektor in Stuttgart; concert tours in Germany, Holland, Russia, England and France. His compositions include the oratorio, *Abraham*, 2 masses, a symphony, 2 piano trios, 6 concertos for violin, a concertino for violin, 8 string quartets, concertantes for violin and piano and violin and flute, violin duets, fantasias, rondos, etc., for solo violin, a concerto for violoncello, concertantes for flute and piano, etc. *Ref.*: VII. 450.

MOLITOR (1) **Simon**: musician living in Vienna about 1800; collected valuable materials for a musical history, preserved in the Vienna court library. (2) **Ludwig** (1817-1890): b. Zweibrücken, d. there as judicial councillor; studied at the Munich Cons., and wrote a grand mass and other church music, also men's choruses, songs and piano pieces. (3) [*Padre*] **Gregor Ferdinand** (1867-): b. Sigmaringen, son of JOHANN BAPTIST M., composer and reformer of Catholic church music, in Constance (d. 1900); prior of the arch-abbey of Beuron, whose electro-pneumatic organ he himself constructed; pub. church music, also a manual on the harmonization of Gregorian melodies. (4) [*Padre*] **Rafael**

Mollenhauer

Fidells (1873-): b. Sigmaringen, brother of (3); entered the Benedictine monastery of Beuron, took orders, became organist, prior of the Benedictine abbey of St. Joseph at Coesfeld, Westphalia, from 1904. He wrote *Die nachtridentinische Choralreform* 42 vols., 1901-02), in which Ulrich Hahn is proved to be the first printer of a missal with music; also other studies on choral reform, printing and notation, Gregorian chant, etc. He was made consultant of the Papal Commission for the publication of the new chorale books (*Editio Vaticana*) by Pope Pius X.

MOLLENHAUER (1) **Johann** (1798-1871): b. Fulda, d. there; founded in his native town a factory for woodwind instruments, J. Mollenhauer & Söhne. (2) **Thomas** (1840-): son of (1), worked with Ottensteiner in Munich and studied with Theobald Böhm (q.v.) in accordance with whose ideas he further improved clarinets, oboes, flutes and especially piccolos. *Ref.*: VIII. 104. (3) **Emil** (1855-): b. Brooklyn, N. Y.; violinist in Booth's theatre at 14, Theodore Thomas orchestra at 16; later successively member of New York Philharmonic and Boston Symphony orchestras; conductor Germania Orchestra, Municipal Concerts, Brooklyn, till 1903; now conductor of Handel and Haydn Society, Apollo Club and Boston Festival Orchestra in Boston, also oratorio societies in Boston, Lynn, Brockton, Newburyport and Salem, Mass. *Ref.*: IV. 208.

MOLLER [or **Müller**], **Joachim**. See **BURGE**.

MOLLO, Tranquillo (18th cent.): partner in the firm of Artaria & Co., Vienna. This he left to found his own firm of T. Mollo & Co., of which Dom. Artaria became a member, and which bought the business of Artaria & Co. They separated in 1804, and each managed his own firm. M. left his business to his sons, Eduard and Florian, who divided it, as 'Eduard M.' and 'Florian M.' in 1833. The latter retired in 1839 and Eduard joined O. Witzendorf, under whose name the firm was continued after Eduard M.'s death. In 1882 it became O. Lacoin.

MOLNAR, Géza: contemp. Hungarian musicographer. *Ref.*: III. 200.

MOLTER, Johann Melchior (1733-): became court Kapellmeister in Durlach; church musical director in Eisenach, 1743, and from 1765 again in Durlach; extraordinarily prolific composer, of whose works 169 symphonies, 14 overtures, 61 concertini a 5, 12 concerti a 4, and 22 concerti a 3 are preserved in MS.

MONOLETTO. See **ALBERTINI**.

MONASTERIO, Gesú (1834-1903): b. Potes, province of Santander, Spain, d. Santander; violinist; studied under de Bériot at the Brussels Cons.; successful concert tours; founded the

Monk

Quartet Society in Madrid (1861); professor and director at Madrid Cons.; composed *Chanson mauresque* for violin and orchestra, and various other works for violin.

MONBELLI, Marie (1843-): b. Cadiz; studied with Mme. Eugénie García in Paris; prima donna at Covent Garden, London; successful concert singer.

MONCKTON, Lionel (1862-): b. London; composer; has written songs for many popular musical comedies, including 'The Shop Girl,' 'The Geisha,' 'The Greek Slave,' 'San Toy' and 'The Cingalee'; part composer (with Ivan Caryll, Howard Talbot) of 'The Toreador' (1901), 'The Orchid' (1903), 'The Spring Chicken' (1905), 'The New Aladdin' (1906), 'The Girls of Gottenberg' (1907), 'Our Miss Gibbs' (1909), 'The Arcadians' (1909), 'The Mousme' (1911), etc., etc.; sole composer of 'The Quaker Girl' (1910) and 'The Dancing Mistress' (1912). *Ref.*: III. 433.

MONDAY, Joseph (1851-1909): English organist and conductor.

MONDONVILLE, Jean-Joseph Casasne de (1711-1722): b. Narbonne, d. Belleville, n. Paris; violinist at the *Concerts spirituels*, Paris; succeeded Gervais in 1744 as intendant of the *musique de la chapelle* at Versailles; 1755-72, conductor of the *Concerts spirituels* (1755-1772); composed operas, oratorios, motets, etc.

MONFERRATO, Natale (17th cent.): chapel singer at St. Mark's, Venice, *vice-maestro di cappella*, and from 1676 *maestro* there; pub. 5- and 8-part psalms (1647), 8-part psalms, 1653, 2- and 3-part motets, *Motetti a voce sola*, *Motetti concertati* 2-3 v. (1669), *Salmi concertati* 3-8 v., 8-part *Salmi brevi*, 4-5-part masses *a cappella*, *Missae et Magnificat*.

MONIUSZKO, Stanislaw (1819-1872): b. Lithuania (Government of Minsk), d. Warsaw, where he studied with the organist Freyer, also with Rungenhagen in Vienna; organist and music teacher in Vilna, then opera conductor in Warsaw and later professor at the Warsaw Cons. He composed 20 operas, including *Halka* (Vilna, 1847 in concert, 1854 in theatre), the first Polish National opera; also 5 ballets, 6 cantatas, as well as masses, requiems, litanies, church hymns, incidental music to Shakespeare's 'Hamlet' and 'The Merry Wives of Windsor,' some large works for chorus, an overture 'Bajka,' piano pieces, some 400 songs, and a Polish treatise on harmony. A 'Section Moniuszko' in the Warsaw Musical Society, founded 1892, provides for the publication of all found manuscripts by M., also supports a M.-Museum in Warsaw, awards prizes and stipends and gathers materials for an extensive biography of M.

MONK (1) **Edwin George** (1819-1900): b. Frome, Somersetshire, d. Rad-

Monk of Salzburg

ley, near Oxford; organist and composer; pupil of G. A. Macfarren; organist of York Minster (1859-1883); composed a number of choral works, etc.; edited 'Anglican Chant Book,' 'Anglican Choral Service Book,' 'Anglican Hymn Book' (with Singleton), 'The Psalter and Canticles pointed for Chanting' and 'Anglican Psalter Chants' (the last two with Ouseley). (2) **William Henry** (1823-1889): b. London, d. there; pupil of T. Adams, J. A. Hamilton, and G. A. Griesbach; organist in various London churches; choir-master, organist, and professor of vocal music in King's College, London; professor of music at the School for the Indigent Blind, professor in the National Training College, and Bedford Coll., London; edited for the Church of Scotland 'The Book of Psalms in Metre,' 'Scottish Hymnal,' 'The Psalter,' and 'Book of Anthems'; music editor of 'Hymns, Ancient and Modern'; composed many popular hymn tunes, anthems, chants, etc.

[The] **MONK OF SALZBURG**, (**Hermann**, Benedictine monk and poet living at the court of Archbishop Pilgrim II of Salzburg, 1365-96): poet of sacred and secular songs, a great many of whose secular songs have been preserved with melodies, some in two parts, in mensural notation. A portion of the songs of the Mondsee-Vienna song manuscript (Vienna Court Library No. 2856) are his, as well as 11 poems with melodies contained in the *Sangesweisen der Colmarer Handschrift*, etc., edited by Paul Runge (1896).

MONLEONE, Domenico: contemp. Italian opera composer (*Cavalleria rusticana*, 1907, rev. as *La giostra dei falicatori*, 1914; *Arabesca*, an *Alba eroica*, 1910).

MONN, Georg Matthias (1717-1750): b. Lower Austria, d. Vienna, where he was organist of the Karlskirche. He composed instrumental works, including symphonies, trio sonatas, and quartet fugues, of which a symphony (1740) and a trio are pub. in the *Denkmäler der Tonkunst* (vol. XV. 2). Of 2 other symphonies, one (in E-flat) is ascribed by Riemann to a younger namesake, G[iovanni] M[atteo] Monn (Mann). This authority also deprecates the attempt of certain champions to credit him rather than Johann Stamitz with the foundation of the modern instrumental style (Viennese school). *Ref.*: VIII. 139.

MONNET, Jean (1703-1785): b. Condrieux, d. Paris, where he was reared in the house of the Duchesse de Berry. After being imprisoned for his publication of the *Annales amusantes*, he became director of the Opéra Comique, 1743, subsequently managed the theatre in Lyons (1745), the French Theatre in London (1748), and again the Comique (1752-58), where he cultivated especially the French Vaudeville, then in

Monte

its infancy. He pub. the celebrated *Anthologie française* (selected chansons from the 13th cent. on) in Paris (1765), comprising 4 vols. of texts and melodies, with a historical introduction by Meusnier de Querlen. He also pub. 2 vols. of memoirs (1772).

MONPOU [François-Louis] Hippolyte (1804-1841): b. Paris, d. Orleans; choir boy in Notre-Dame; pupil of Choron's school in 1817, becoming later accompanist and 'coach' in the institution until 1830; composed songs and light operas. *Ref.*: II. 265.

MONRO, D. B.: contemp. English writer; pub. 'The Modes of Ancient Greek Music' (Oxford, 1894). *Ref.*: III. 431.

MONSIGNY, Pierre Alexandre (1729-1817): b. Fauquembergue, near St. Omer, d. Paris; one of the important composers of the early period of French comic opera (opéra bouffon); studied with Gianotti. He was maître d'hôtel to the Duke of Orleans; steward of the Duke's estate in the Revolution; inspector of instruction at the Paris Cons., elected to the Académie (1813). His compositions include *Les Avenuz indiscrets* (1759), *Le Maître en Droit* (1760), *Le Cadi dupé* (1760), *On ne s'avise jamais de tout* (1761), *Le Roi et le fermier* (1762), *Rose et Colas* (1764), *Aline, reine de Golconde* (1766), *L'île sonnante* (1768), *Le Déserteur* (1769), *Le Faucon* (1772), *La Belle Arsène* (1773), *Le rendezvous bien employé* (1774), *Félix, ou l'enfant trouvé* (1777). *Ref.*: II. 24, 41, 106; V. 116, 180; IX. 70, 72, 225.

MONTAGNANA, Domenico (ca. 1700-1740): violin maker in Cremona; with Bergonzi the most eminent pupil of Antonio Stradivari, also noted for his violas and cellos. His instruments frequently bear the mark of Guaneri or Bergonzi.

MONTAIGNE: French author. *Ref.*: VII. 375.

MONTALBANO, Bartolomeo (early 17th cent.): Italian composer of instrumental music (*Sinfonie*, 1629). *Ref.*: VII. 384, 476.

MONTANARI, Francesco (d. 1730): b. Padua, d. Rome; violin soloist at St. Peter's, Rome, from 1717; composed 2 violin sonatas with bass.

MONTAUBRY, Achille (1826-1898): d. Angers; tenor at the Opéra Comique; singing teacher; composed 2 operettas.

MONTE, Filippo de [Philippe de Mons, or Philippus de Monte] (1521-1603): b. Mons (or Malines), d. Vienna; Kapellmeister to Emperor Maximilian II and later to Rudolf II; his extant compositions include 5- to 8-part masses (1557), 6-part mass, *Benedicta es* (1580), 4- to 5-part masses (1588), 6 books of 5- and 6-part motets (1569-84), 2 of 6- and 12-part motets (1585, '87), 19 of 5-part madrigals (1561-88), 8 of 6-part madrigals (1565-92), canzonets

Montclair

and madrigals, *La flammietta* (1598), *Madrigali spirituali* (1581), French chansons and *Sonnets de Pierre de Ronsard* (1576).

MONTECLAIR, Michel Pignolet de (1666-1737): b. Chaumont, d. St. Denis; pupil of J. V. Moreau, double-bass player of the Paris Opéra; composer of a ballet opera, *Les fêtes de l'été* (1716) and the opera *Jephthé* (1732); pub. 3 books of French and Italian cantatas, 6 concertos for 2 flutes, 12 suites for flute with *continuo*, 3 suites *en trio*; also a requiem and motets. He wrote an excellent music method (1700, revised 1709 and 1736), also a violin method (1720, 1736), one of the first on record.

MONTEFIORE, Tommaso Mosè (1855-): b. Leghorn; studied in Florence; critic and editor in Rome ('Puck'); composed 2 operas produced in Florence and Ravenna.

MONTEMEZZI, Italo (1875-): b. Verona, studied at the Milan Cons., composed a choral work, *Cantico dei cantici* (Milan, 1900), the operas, *Giovanni Gallurese* (Turin, 1905), *Hellèrea* (Turin, 1909) and *L'amore dei tre re* (Milan, 1913; New York, 1914). *Ref.*: III. ix, 378; IX. xiv, xv, 503f.

MONTEVERDI, Claudio [Giovanni Antonio] (1567-1643): b. Cremona, d. Venice; started his career as viola player in the orchestra of the Duke Gonzaga at Mantua, and studied counterpoint under the Duke's *maestro*, Ingegneri; succeeded Ingegneri in 1602; succeeded Martinengo as *maestro di cappella* at St. Mark's, Venice, in 1613. Monteverdi was an iconoclast in harmony, being the first to introduce unprepared dissonances. He was thoroughly in sympathy with the ideas of Peri and Caccini, and his first music drama, *Orfeo* (1607), written for the wedding of the Duke Gonzaga's son with Margherita of Savoy, marks an epoch in the history of opera, as well as of instrumental music, being written for a combination of instruments that clearly foreshadows our modern orchestra. He also introduced into orchestral practice the tremolo and other special effects. His other dramatic works include *Il combattimento di Tancredi e Clorinda* (1624), *Prosperine rapita* (1630), *Adone* (1639), *Le Nozze di Enea con Lavinia* (1641), *Il ritorno di Ulisse in Patria* (1641), *L'incoronazione di Poppea* (1642). Of his operas, only *Orfeo* and *Ulisse* are extant. He also composed music for Rinuccini's *Arianna* (1608); a ballet, *Ballo delle ingrate*; 5 dramatic intermezzos on episodes from *Bradamante* and *Dido*, for the court of Parma (1627); a large number of madrigals, motets, masses, psalms, etc. Many of his compositions, including *Ulisse*, are preserved in MS. in the Vienna Library. *Ref.*: I. 275, 336ff., 376, 379f., 382; II. 27; III. vii, 307; V. 43, 155, 159, 172f.; VI. 101; VII.

6, 378; VIII. 82, 83, 120, 124; IX. 8, 9ff., 187; X. 82; mus. ex., XIII. 56; portrait, I. 338.

MONTEFORT, Graf Hugo von (1357-1423): one of the later minnesingers. His songs, with melodies by his jongleur Burk Mangolt, have been edited by Paul Runge (1906).

MONTIGNY-REMAURY, Fanny Marcelline Caroline (1843-): b. Pamiers, Ariège; studied at the Conservatoire; pianist.

MONTRESSOR: French tenor who in 1832 managed a season of opera in New York. *Ref.*: IV. 121.

MOODIE, John W. D.: traveller. *Ref.*: (cited on primitive music) IV. 290.

MOODY, Fanny. See **MANNERS** (2).

MOODY-MANNERS CO. See **MANNERS, CHARLES**.

MOOR (1) **Karl** (1873-): composed 2 Czech operas produced in Prague, 1903, 1905, also operettas. (2) **Emanuel**: contemporary Bohemian composer resident in Munich; produced 2 operas, *Die Pompadour* (1902) and *Andreas Hofer* (1902), with success in Cologne, and another, *Hochzeitglocken*, in Cassel; also a symphony, orchestral improvisations on an original theme, a piano concerto, a violin concerto, chamber music, etc. *Ref.*: III. 196; VII. 466; portrait, III. 192.

MOORE (1) **Thomas** (1779-1852): b. Dublin, d. near Devizes; poet; wrote numerous songs to old Irish melodies (modernized), besides composing the music of a number of songs, short concerted vocal pieces, a 3-part glee, etc. *Ref.*: V. 113f.; VI. 163; VII. 375; IX. 407. (2) **Graham Ponsonby** (1859-): b. Ballarat, Australia; pupil of Kullak, X. Scharwenka and Moszkowski in Berlin; teacher of piano at the Royal Academy of Music; composer of piano pieces, pub. 'The Candidate's Practical Scale and Arpeggio Handbook.' (3) **Mary Carr**: contemp. American composer resident in Seattle, composed an opera, *Narcissa* (Seattle, 1912), also songs, etc.

MORAES, João da Silva (1689-1747): b. Lisbon, d. there, as cathedral musical director; wrote church music (a mass a 5, a Stabat Mater a 4, responses, lamentations, Misereres, Magnificats, Te Deums, hymns, etc., 180 in all); ranks as one of Portugal's most eminent composers.

MORANDI, Rosa (née Morolli) (1782-1824): b. Sinigaglia, d. Milan; studied with her husband, Giov. Morandi, the first teacher of Catalani, M.'s rival prima donna in Italian cities and Paris.

MORDKIN, Mikail: contemporary Russian dancer, successfully appeared with Pavlova in Russia, on the continent, in London and the United States. *Ref.*: IV. 154; X. 185, 187, 220, 221, 222, 248; portrait, X. 186.

Mordkin

MORELL, [Rev.] Thomas: librettist to Handel. *Ref.*: VI. 254.

MORELLI, Giacomo (1745-1819): b. Venice, d. there; librarian of St. Mark's who discovered the fragments of Aristoxenos' 'Rhythmics,' which had long been forgotten, and published them at his own expense.

MORGAN (1) **George Washbourne** (1823-1898): b. Gloucester, England, d. Tacoma, Washington; organist and composer; article to John Amott; organist in several churches, conductor of the Gloucester Philharmonic about 1845; went to New York in 1853, where he was organist at various churches 1854-86. He wrote church music, ballads and songs, organ and piano pieces. *Ref.*: VI. 460, 497. (2) **Robert Orlando** (1865-) : b. Manchester; studied Guildhall School of Music, where he took several prizes; professor of piano and theory there; composed cantata, an oratorio, 'The Crown of Thorns,' 3 sonatas for violin, one for piano, violin pieces, songs and part-songs; pub. 'Exercises in the Elements of Music and Harmony.'

MORIGLIA (16th-17th cent.): librettist of early Italian comic operas, etc. *Ref.*: IX. 67.

MÖRIKE, Eduard (19th cent.): German poet. *Ref.*: V. 331.

MORIN, Jean Baptiste (ca. 1677-1745): b. Orleans, d. Paris; one of the first composers of French cantatas, of which he pub. 3 books with ritornels (1-3 parts in 1706, 1707 and 1712); also composed motets, with ritornels, and a *Chasse au cerf* (1709).

MORITZ, Landgrave of Hesse. See HESSE.

MORLACCHI, Francesco (1784-1841): b. Perugia, d. Innsbruck; composer; pupil of Mazzetti, Caruso, Zingarelli and Padre Martini; Kapellmeister for many years of the Italian opera, Dresden; wrote a large number of operas, a cantata for the coronation of Napoleon as King of Italy, a Requiem for the King of Saxony, 10 grand masses with orchestra, 3 oratorios, several cantatas, a Miserere, a Te Deum, and other church music, organ pieces, songs, etc. *Ref.*: II. 180; IX. 133, 134, 190.

MORLAYE, Guillaume (16th cent.): French lutenist, pupil of Alberto da Ripa, pub. works in tablature, incl. Ripa's compositions (1550-58).

MORLEY, Thomas (ca. 1557-1604): English composer; studied with Byrd; Gentleman of the Chapel Royal (1592). Epistler and Gospeller. His published compositions include 'Canzonets, or Little Short Songs to three Voyces' (1593), 'Madrigalls to foure Voyces' (1594), 'The First Booke of Ballets to five Voyces' (1595), 'The First Booke of Canzonets to Two Voyces' (1595), 'Canzonets, or Little Short Ayres to five and six Voyces' (1597), 'The First Booke of Aires or Little Short Songes to sing and play to the Lute with the Base

Viol' (1600). Morley edited 'Canzonets or Little Short Songs to Foure Voyces, selected out of the best approved Italian authors' (1598), 'Madrigals to five Voyces, etc.' (1598), and 'The Triumphs of Oriana, to five and six voyces, composed by divers, several authors' (1601). He was the author of 'A Plaine and Easie Introduction to Practicall Musicke' (1597), and edited 'The First Book of Consort Lessons, made by divers exquisite Authors for sixe Instruments to play together, viz., the Treble Lute, the Pandora, the Citterne, the Base Violl, the Flute, and the Treble Violl' (1599, rev. 1611). *Ref.*: I. xlvii, 306, 369f; IV. 5; VII. 22; VIII. 122, 125.

MORNINGTON, Garrett Colley Wellesley, Earl of (1735-1781): the father of Wellington; b. Ireland, composed glees and madrigals, a complete collection of which were pub. by H. R. Bishop (1846). He won several prizes in the Catch Club, was Mus. D. and 1764-74 professor at Dublin Univ.

MORPURGO, Alfredo: contemp. Italian song composer. *Ref.*: III. 400.

MORTIER DE FONTAINE, Henri-Louis-Stanislas (1816-1883): b. Volhynia, d. London; pianist of extraordinary technical ability and one of the first to play works of Bach, Handel and other old masters in public, lived in St. Petersburg, Paris, Munich and London.

MORTIMER, Peter (1750-1828): b. Puttingham, Surrey, d. Dresden; teacher at Ebersdorf, Niesky and Neuwied, later living in Hernhuth, wrote a valuable book on the church modes, *Der Choralgesang zur Zeit der Reformation* (1821-23), etc.

MORZIN, Count (18th cent.): Vlenese music patron. *Ref.*: II. 86.

MOSCA, Giuseppe (1772-1839): b. Naples, d. Messina; opera composer; pupil of Fenaroli; accompanist at the Théâtre Italien, Paris (1803-9); *maestro di cappella* at Palermo Theatre (1817-21); musical director of Messina Theatre from 1823; wrote 44 operas (comic or serious) and 2 ballets. *Ref.*: IX. 133.

MOSCHELES, Ignaz (1794-1870): b. Prague, d. Leipzig; pianist and teacher; studied at Prague Cons., and under Albrechtsberger and Salleri, in Vienna; concert pianist in Munich, Dresden, Leipzig, Paris and London; pioneer of the 'orchestral' school of piano playing; gave piano lessons to Mendelssohn and joined teaching staff of the Leipzig Cons. in 1846; composed 8 piano concertos and other works for piano and orchestra; piano septet, sextet and trio; duets for piano and violin, piano and horn, piano and guitar; sonata for piano and cello; *Homage à Handel*, for 2 pianos; duo concertant on *Preciosa*; *Les Contrastes*, for 2 pianos, 8 hands; 2 piano sonatas, for 4 hands; sonatas, studies, etc., for piano solo; made the piano score of *Fidelio* under Bee-

Mosenthal

thoven's supervision. *Ref.*: VII. 64, 132, 176, 182, 285; portrait, VII. 182.

MOSENTHAL (1) **Salomon Hermann** [von] (1821-1898): b. Cassel, d. Vienna; studied in Marburg and became government official in Vienna. He wrote a number of plays and comedies, and also the libretti of Nicolai's *Die Lustigen Weiber von Windsor*, Goldmark's *Königin von Saba*, etc. *Ref.*: IX. 421. (2) **Joseph** (1834-1896): b. Cassel, d. New York; violinist, organist and composer; conducted the Mendelssohn Glee Club, New York, 1867-1896.

MÖSER (1) **Karl** (1774-1851): b. Berlin, d. there; violinist; pupil of Böttcher and Haack; member for many years of the Royal orchestra; held the title of Royal Kapellmeister. (2) **August** (1825-1859): b. Berlin, d. on tour in the United States; violinist; son of (1); composed a few pieces for violin.

Moses. *Ref.*: X. 43, 44.

MOSONYI, Michael Brandt (1814-1870): b. Wieselburg, Hungary, d. Pesth; composer; his works include the Hungarian opera, *Szep Ilonka* (1861), *Almos* (not performed), a funeral symphony for Count Szechenyi, a symphonic poem, 'Triumph and Mourning of the Honved', an overture with the national song, *Szozat*, piano-pieces (Studies for the Improvement of Hungarian music; Childhood's Realm), etc. *Ref.*: III. 190.

MOSZKOWSKI (1) **Alexander** (1851-): b. Pilica, Poland; was music critic of the *Deutsches Montagsblatt* and associate editor of the *Berliner Wespenn*; editor of the *Lustige Blätter*, Berlin; author of the humorous *Anton Notenquetscher* (9th ed., 1904), *A. Notenquetschers neue Humoresken* (1893), *Musiklexicon von Prof. R. Lauer, Poetische Musikgeschichte* (3rd ed., 1891), *Schulze und Müller im Ring der Nibelungen, Heitere Dichtungen* (1894), *Lustige Fahrten* (1895), *Satyr* (1898), *Das Überbüch* (1901), *Flatterminen* (1905); in serious vein, *Die Kunst in 1000 Jahren* (1910) and *Ein verlorenes Paradies* (1912); he translated H. R. Haweis' *Music and Morals* (1892) into German as *Die Tonkunst und ihre Meister*. (2) **Moritz (Maurice)** (1854-): b. Breslau; brother of the preceding; pianist and composer; studied at the Dresden Cons. and at the Stern and Kullak Cons. in Berlin; taught in the last named for several years; début in Berlin (1873); made tours of German cities, Warsaw and Paris; in Paris since 1897; associate of the Berlin Academy. His compositions include the opera *Boabdil* (1892), the ballet *Laurin* (1896), the symphonic poem *Jeanne d'Arc*, 2 concert pieces and a scherzo for violin and piano, 3 concert pieces for piano and cello, a piano concerto, 2 suites for orchestra, *Phantastischer Zug* for orchestra, orchestral suite *Aus aller Herren Länder*; 6 or-

Mottl

chestral pieces to Grabbe's *Don Juan und Faust*, *Prélude et fugue* for string orchestra, a violin concerto, a large number of concert pieces, dances, etc., for piano and songs. *Ref.*: III. 212; V. 326; VII. 321, 323f; VIII. 451f; IX. xv, 387ff.

MOTTA, José Vianna da (1868-): b. on the African island of St. Thomas; studied at the Lisbon Conservatory, and at fourteen exhibited such ability that King Ferdinand sent him to Berlin to study with the Scharwenkas (piano and composition). He also studied with Liszt, von Bülow and others; toured through Europe and South America as pianist and is court pianist in Berlin. He pub. a number of piano pieces ('Portuguese Scenes,' 'Portuguese Rhapsodies'), also a symphony, a string quartet, works for chorus and orchestra, and songs; also arranged some of Alkan's pedal piano works for piano (2 hands, 4 hands, 2 pianos), and is revising Liszt's piano works for the great complete edition of Breitkopf and Härtel. He also wrote on Bülow, Liszt, the development of the piano concerto, and on other subjects in German periodicals. *Ref.*: III. 408.

MOTTEUX, Peter (17th cent.): pub. 'The Gentlemen's Journal or The Monthly Miscellany by Way of Letter to a Gentleman of Country,' 1692-94, an index of which was pub. by Arkwright in the 'Musical Antiquary' (July, 1911).

MOTTI, Felix (1856-1911): b. Unter-St. Veit near Vienna, d. Munich. He was boy-soprano in Löwenberg *Konvikt*; pupil of Hellmesberger in conducting, of Dessoff in composition, Bruckner in theory, and Scheuer and Door in piano, at the Vienna Cons.; conductor of the Academic Wagnerverein, then court Kapellmeister at Karlsruhe as Dessoff's successor, conducting also the Philharmonic concerts until 1892; appointed Grand-ducal Generalmusikdirektor in 1893; conductor-in-chief at the Bayreuth Festival, 1886, achieving a tremendous success; declined offers of the post of court Kapellmeister of the Berlin Opera, but accepted a call to Munich in a similar capacity, directing also the Royal Academy of Music with Bussmeyer. He went to the New York Metropolitan Opera House and in 1903 prepared the American production of *Parsifal* for 5 months, retiring, however, before the performance. He became director of the Munich court opera in 1907. M. composed the operas *Agnes Bernauer* (Weimar, 1880), *Fürst und Sänger* (Karlsruhe, 1881), a Tanzspiel, *Pan im Busch* (Karlsruhe, 1900), a string quartet, songs, etc. He revised Cornelius' 'Barber of Bagdad' for Munich (with Levi, 1885); Bellini's 'Norma' for Munich (1910); revised Donizetti's *Elisir d'Amore* and Wagner's overtures *König Enzo*, *Polonia*, *Christoph Colum-*

bus and Rule Britannia for their first publication; also orchestrated the 5 songs of Wagner, concertos of Handel and Rameau, songs and ballads by Mozart, Schubert and Loewe, and piano pieces by Schubert; edited ballet sonatas from dances of Lully, Rameau, Grétry, and Gluck, and made piano arrangements of Wagner's operas (pub. 1914). He married the singer, HENRIETTE STANDHARTNER; then after separating from her, ZDENKA FASSBENDER, Royal Bavarian chamber singer (on his death bed). *Ref.*: II. 382; IX. 150; portrait, VIII. 444.

MOUSSORGSKY, Modest Petrovitch (1835-1881): b. Kareff, Government of Pskoff, d. St. Petersburg, where he was educated at the school of St. Peter and St. Paul. He entered the army, but after being introduced to Dargomizsky and meeting Balakireff, he decided to devote himself to music and study with Balakireff. He was, however, obliged by material circumstances to re-enter Government service in 1863. He became, nevertheless, one of the most powerful figures in the neo-Russian movement, though his lack of thorough musical training prevented him from bringing his reform ideas to concrete perfection. Among his experiments was a prose opera, 'The Marriage,' after Gogol's comedy, of which he completed only one act (1868). The powerful, though sometimes crude *Boris Godounoff* (text by M., after Poushkin) was prod. at St. Petersburg (1874), was later revised and reorchestrated by Rimsky-Korsakoff (1896) and has since been performed at all Russian theatres, also in Breslau, Paris, London and New York. His other operas are *Khovantschina* (5-act music drama) and 'The Fair of Sarochinsk' (fragment). He also wrote for orchestra an *Intermezzo in modo classico*, a Scherzo in B, a Turkish march, 'A Night on the Bald Mountain'; for chorus 'The Defeat of Sennacherib' (mixed voices with orch.), 'Jesus Narinus,' women's chorus from *Salammbô* and mixed chorus from *Œdipus*; for piano '10 Pictures from the Art Exhibition'; 'A Children's Prank'; 'The Sempstress'; 'Intermezzo'; 'The South Shore of the Krim'; 'In the Village'; 'Mediation'; 'A Tear'; etc. Especially original are his songs, including the cycles, 'Where No Sun Shines' and 'Songs and Dances of Death' and 'The Nursery' (seven songs, texts by M.). *Ref.*: III. x, xiv, xvi, 38, 107, 109, 125, 166ff, 250; (Influence) III. 286, 320; songs, V. 128, 365, 367f; choral works, VI. 395; piano music, VII. 330, 331; orchestral works, VIII. 461f; opera, IX. 387ff; ballet, X. 104, 171, 181, 224; mus. ex., XIV. 118; portrait, III. 122.

MOUTON, (Jean de Hollingue, called Mouton) ([?]-1522): b. Holling, near Metz, d. Saint-Quentin; pupil and follower of Josquin; chapel singer to Louis XII and Francis I;

canon at Thérouanne and St. Quentin; teacher of Willaert. His compositions include nine masses, 5 printed by Petrucci (1508; 2nd ed., 1515), 2 in Attaignant's collection (1532); one in Antiquis' *XV Missae* (1516), one in J. Moderne's *Liber X missarum* (1540), 2 in MS. (MSS. of most of these are in the Munich Library); many motets printed by Petrucci, Le Roy and Ballard, Attaignant, Ott, Montan-Neuber, etc. *Ref.*: I. 297f.

MOUZIN, Pierre-Nicolas (called ÉDOUARD) (b. Metz, 1822); studied in the Metz branch of the Paris Cons., where he became teacher in 1842, and director in 1854. From 1871 he taught in the Paris Cons. He wrote 2 operas; cantatas, symphonies, church music, songs; pub. historical sketches of the Metz Music School and the Metz *Société Chorale de l'Orphéon*; also a *Petite grammaire musicale* (1864).

MOZART (1) [Johann Georg] **Leopold** (1719-1787): b. Augsburg, d. Salzburg; composer, father of Wolfgang Amadeus Mozart; choir-boy at Augsburg and Salzburg; violinist in the orchestra of the Prince Bishop of Salzburg; appointed court composer and vice Kapellmeister in 1762. His compositions include 12 oratorios, a number of symphonies, serenades, divertimenti, chamber music, organ music, piano pieces, sacred music, etc.; and he wrote an important method for violin, *Versuch einer gründlichen Violinschule* (1756). *Ref.*: II. 65, 72ff, 101ff, 114f; VII. 374, 413, 416f; port., II. 102. (2) **Wolfgang Amadeus** (JOHANNES CHRYSOSTOMUS WOLFGANGUS THEOPHILUS) (1756-1791): b. Salzburg, d. Vienna; began to study the clavichord with his father at the age of four and made public appearances in Munich and Vienna at the age of six. In Vienna he learned without instruction to play on a small violin which had been given to him, and he also taught himself to play the organ. In 1763 he went to Paris, playing at public and private concerts there and en route. At a concert in Frankfurt he played concertos on both the harpsichord and the violin, accompanied symphonies on the harpsichord, and finished with long improvisations. His first published compositions, 2 harpsichord sonatas, with violin *ad lib.*, appeared in Paris in 1763. In 1764 he visited England, where he remained for about fifteen months, composing six sonatas for violin and harpsichord, and his first symphonies. He returned to Salzburg in 1766 and in the following year composed his first oratorio. In 1768 he revisited Vienna where, at the Emperor's request, he wrote his first opera, *La finta semplice* (produced at Salzburg in 1769). His *Liederspiel, Bastien und Bastienne* was privately performed in Vienna. There, in 1768, he made his first public appearance as a conductor, directing his own Solemn

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Mass. Upon his return to Salzburg he was appointed concert-master to the Archbishop. At the end of 1769 he undertook an Italian tour, and was received everywhere with enthusiasm. His opera, *Mitridate, rè di Ponto*, was produced at Milan in 1770. He revisited Milan in 1771, to bring out his dramatic serenade, *Ascanio in Alba*. In the same city *Lucio Silla* and *La finta giardiniera* were produced in 1772 and 1775 respectively. *Il rè pastore* was brought out at Salzburg in the latter year. Disappointed over the unsympathetic treatment accorded to him by the new Archbishop of Salzburg, who succeeded his old protector in 1772 and for whose installation he composed *Il sogno di Scipione*, he resigned his position as concert-master in 1777 and tried his fortune successively in Munich, Augsburg, Mannheim and Paris. In Paris he wrote a symphony for one of the *Concerts spirituels* (Paris Symphony), as well as much other occasional music. But he failed to attract serious support and resumed his post as concert-master at Salzburg in 1778, becoming also court organist in the following year. His opera, *Idomeneo*, was produced at Munich in 1781. In the same year he finally left the service of the Archbishop, whose treatment had become unbearable, and settled in Vienna, where under commission from the Emperor he wrote *Belmonte and Constance, oder Die Entführung aus dem Serail* (1782). *Der Schauspieldirektor* was produced at Schönbrunn in 1786 and *Le Nozze di Figaro* at Vienna in the same year. For Prague, where *Figaro* first met with success, he wrote *Don Giovanni* (1787), following which the Emperor appointed him chamber composer. In 1789 he went to Berlin with Prince Carl Lichnowski, playing en route at the Dresden court and at the Thomaskirche in Leipzig. He was offered the lucrative post of first Royal Kapellmeister by King Friedrich Wilhelm II, but patriotically declined. *Così fan tutte* appeared at Vienna in 1790, and *La clemenza di Tito*, written for the coronation of Leopold II as King of Bohemia, at Prague in 1791. His work ended with *Die Zauberflöte* (Vienna, 1791) and the Requiem. The list of his compositions is enormous. It includes 41 symphonies, 15 masses, 7 string quintets, a quintet for violin, 2 violas, horn and cello, a quintet for clarinet and strings, 26 string quartets, a quartet for oboe with string trio, a quintet for piano, oboe, clarinet and bassoon, 2 piano quartets, piano trios, 1 piano trio with clarinet and viola, 6 violin concertos, a bassoon concerto, a concerto for flute and harp, 2 flute concertos, 4 horn concertos, a clarinet concerto, 25 piano concertos, a concert rondo for piano, a double concerto for 2 pianos, a triple concerto for 3 pianos, 17 piano sonatas, 5 sonatas for piano

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4 hands, 17 sonatas for organ, and a large number of other sacred and secular compositions in all forms. His dramatic works comprise 3 *opere serie*, 5 opera buffa, 7 German operas and Singspiele, 1 Liederspiel, 2 'serenades,' a Latin comedy and a dramatic cantata. A complete edition has been published by Breitkopf & Härtel (1876-1886). *Ref.*: For life and work see II. 100ff; songs, V. 187ff, 205; choral works, VI. 131f; piano works, VII. 100f, 131f, 134f, 141ff; chamber music, 424ff, 426ff, 496, 591f; orchestral works, VIII. 96ff, 157ff, operas, IX. 84ff; mus. ex., XIII. 179, 181, 187, 190, 293; portraits, II. 120, IX. 88, VI. 330, II. 102; MS. facsim., V. 178. See also *indiv. indexes*.

MRACZEK, Joseph Gustav (1878-): b. Brünn; studied at the Vienna Conservatory and at the Brünn Musical Society School, where he became violin teacher in 1898; toured as violinist; was concert master at the Brünn Stadttheater; prod. 2 operas in Brünn and Berlin, and pub. a third; also wrote music to *Kismet*, a symphonic burlesque, *Max und Moritz*, a piano quintet, violin pieces, piano pieces and songs.

MUCK, Karl (1859-): b. Darmstadt; conductor; student of philosophy at Heidelberg and Leipzig (*Dr. phil.*); pupil of the Leipzig Cons.; conductor at Zürich, Salzburg (1881), Brünn (1882), Graz (1884, Styrian Music Society), and Prague (1886, German Opera); court Kapellmeister of the Royal Opera, Berlin, 1892-1912; conductor of the Silesian Music Festival, 1894-1911; German Opera, Covent Garden, London, 1899; interchanged with Mottl as conductor of the Philharmonic concerts of the Royal Opera Orchestra, Vienna, 1903-6; conducted the Boston Symphony Orchestra, seasons of 1906-7 and 1907-8; also conducted in Paris, Madrid, Copenhagen, Brussels, etc.; conductor of the Boston Symphony Orchestra since 1912; directed the production of *Parsifal* at Bayreuth in 1901 *Ref.* IV. 191; portrait, VIII. 488.

MUDIE, Thomas Molleson (1809-1876): b. Chelsea, England, d. London; pupil of Crotch and Potter at the Royal Academy of Music; professor of piano there (1832-44); taught in Edinburgh and London; composed 4 symphonies, string quintets, quartets, trios, piano music, anthems, sacred duets, songs, etc.

MUFFAT (1) **August Gottlieb** (1683-1770): d. Vienna; pupil of Fux; Imperial court organist at Vienna; composed 72 *Versetzen oder Fugen sammt 12 Toccaten* (1726, for organ); and *Componimenti musicali* (1727, for harpsichord, with treatise on graces). *Ref.*: VII. 36, 37. (2) **Georg** (d. Passau, 1704): composer; studied in Paris; organist of Strassburg Cathedral until 1675, to the Bishop of Salzburg until 1687; later organist and Kapellmeister to the bishop of Passau; composed

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Armonico tributo (1682); *Suavioris harmoniae instrumentalis hyporchematicae florilegium* (1685, 50 dance-pieces for 4 and 8 violins); *do.*, Part II (1698, for *do.*, 62 pieces); *Apparatus musico-organisticus* (1690, 12 toccatas, a chaconne and a passacaglia); and *Auserlesener . . . Instrumentalmusik erste Versammlung* (1701; 12 concertos for strings). *Ref.*: VI. 432; VII. 336f; VIII. 133.

MUGELLINI, Bruno (1871-1912): b. Potenza, d. Bologna; pupil of Tofano, Busi and Martucci, pianist touring Italy, teacher of higher piano playing at the *Liceo Musicale*, Bologna, of which he became director in 1911. He revised editions of Bach's piano works (Ricordi), Kessler's and Czerny's études, Clementi's *Gradus ad Parnassum* (Breitkopf & Härtel), and composed a symphonic poem and other orchestral pieces, a piano quartet, a 'cello sonata, sonatas and ballade for piano, and church music.

MÜHLFELD, Richard (1856-1907): b. Salzingen, d. Meiningen; where he was a member of the Hofkapelle from 1873, first as violinist then as clarinetist, having taught himself the instrument, and on it reached extraordinary perfection. He was first clarinetist at Bayreuth, 1894-96. His playing inspired Brahms to compose his op. 114, 115, and 120. *Ref.*: VII. 579, 603.

MÜHLING, August (1786-1847): b. Raguhn, d. Magdeburg; Royal Musikdirektor and cathedral organist in the latter city; composed oratorios *Abdonna* and *Bonifacius*, orchestral pieces, sacred duets and songs.

MULICH OF PRAGUE: German poet of the transition period between *Minnesang* and *Meistergesang*. His songs, with melodies by R. Batka, were pub. by Paul Runge (1905).

MÜLLER (1) **Christian** (18th cent.): celebrated organ builder of Amsterdam, 1720-70, who constructed at Haarlem the great organ having 60 stops (1738).

(2) **Wilhelm Christian** (1752-1831): b. near Meiningen, d. Bremen, where he was Musikdirektor; wrote on the musical history of Bremen (1799) and musical aesthetics (1830).

(3) **Wilhelm** (1794-1827): German poet, familiar to musicians as the author of Schubert's *Müllerlieder*, and other lyrics.

(4) **August Eberhard** (1767-1817): b. Northeim, Hanover, d. Weimar; pianist, flutist and organist at the Ulrichskirche, Magdeburg and the Nikolai-kirche, Leipzig; J. A. Hiller's successor as cantor of the Thomasschule, Leipzig; court Kapellmeister in Weimar from 1810; pub. concertos and sonatas for piano, a sonata and two books of pieces for organ, chorale variations, violin sonatas, piano trios, variations for piano, and especially 6 caprices and fantasies for piano; also concertos for flute, flute duos and a fantasy for flute and orchestra, and vocal pieces. He

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also pub. a piano school based on that of Löhlein (1804), which later served as basis for Kalkbrenner's method, a flute method, and other instructive works. (5) **Wenzel** (1767-1835): b. Tyrnau, Moravia; d. Baden near Vienna; theatre conductor at Brünn and Vienna, Leopoldstädter Theatre; composer of numerous vaudevilles, 'magic' operas and farces, which were extraordinarily popular in their time (*Das neue Sonntagskind*, *Die Schwestern von Prag*, *Die Zaubertrommel*, *Die Teufelsmühle*, etc., etc.), also instrumental and vocal pieces of every sort. (6) **Ivan** (1786-1854): b. Reval, d. Bückeburg as court musician; inventor of the clarinet with 13 ventils and the alto clarinet (superseded by the bassett-horn). His factory for the construction of the improved instruments, established in Paris, 1809, failed because the French Academy rejected M.'s invention, although soon after they were generally applied. He left Paris, 1820, lived in Russia, Germany, Switzerland, London, etc., and pub. a method for his instruments, also compositions for clarinet in various combinations. (7) **Friedrich** (1786-1871): b. Orlamünde, Altenburg; d. Rudolstadt; clarinetist; member, then Kapellmeister, of the court orchestra in Rudolstadt; composed 2 symphonies, concertos, concertinos and other pieces for clarinet, including études, variations for clarinet and string quartet, ditto for bassoon and orchestra, horn trios, and band music. (8) **Müller quartet**: the brothers **Karl** (1797-1873), **Gustav** (1799-1855), **Theodor** (1802-1875) and **Georg** (1808-1855); natives of Brunswick and members of the orchestra there; played as string quartet in all the large German cities, Vienna, Paris, Copenhagen, St. Petersburg and Holland. (9) [second] **Müller quartet**: four sons of Karl (8): **Karl** (1829-1907), **Hugo** (1832-1886), **Bernhard** (1825-1895) and **Wilhelm** (1834-1897); court quartet at Meiningen and after extended tours settled at Rostock, where they became members of the orchestra. The quartet was broken up by the appointment of Wilhelm as first 'cellist of the Royal Orchestra and professor at the Hochschule in Berlin. Karl was Municipal Musikdirektor at Rostock and a composer of some note. His works include an operetta, the cantata *Jephthas Tochter*, an overture to *Fiesko*, a symphony, concert pieces for violin and for 'cello, songs, etc. (10) **Johannes** (1801-1858): b. Coblenz, d. Berlin; physiologist; author of *Untersuchungen über die menschliche Stimme* (1837), *Über die Kompensation der physischen Kräfte am menschlichen Stimmorgan* (1839), *Handbuch der Physiologie des Menschen* (2 vols., 1833-40). *Ref.*: V. 56. (11) **Adolf** (correctly **Schmid**) (1801-1886): b. Tolna, Hungary; d. Vienna, where,

after being an actor, he became Kapellmeister and composer to the Theater an der Wien; composed music for no less than 640 stage pieces (farces, peasant comedies by Anzengruber, etc.), as well as a lot of inferior pieces for piano, and songs. (12) **Franz** (1806-1876): b. Weimar, d. there; author of several books on Wagner and his works. (13) **Karl Christian** (1831-): b. Meiningen; theory teacher in New York since 1854; pub. 'The Correct Order of Fundamental Harmonies,' supplemented by 'Three Series of Tables for Writing Harmonic Exercises.' He composed symphonies, a string quartet, organ sonatas, violin sonatas, songs and male quartets. (14) **Otto** (1837-): b. Augsburg; studied at Munich Cons.; organist and theory teacher in Vienna; composed the *Stabat Mater* with orchestra, an 8-part *Te Deum a cappella*, masses, chamber music, etc. (15) **Adolf** (1839-1901): b. Vienna, d. there; son of (11); conductor of the German opera in Rotterdam, then the Vienna Theater an der Wien. He wrote 3 operas and a number of operettas, prod. in Vienna. (16) **Richard** (1853-): b. Kamenz, Saxony; vocal teacher; studied natural sciences, etc., in Leipzig (*Dr. phil.*), studied singing with Luise Röss in Berlin, became vocal teacher at the Dresden School of Music, 1890; Royal professor, 1902; teaches privately since 1904. (17) **Hans** (1854-1897): b. Cologne, d. Berlin; son of the Rhenish poet, Wolfgang M.; studied philosophy and art history in Leipzig (*Dr. phil.*); devoted himself to musical science; travelled extensively in Germany, France, Belgium and Switzerland; became instructor in musical history at the Royal High School in Berlin, 1886, Royal professor, 1889. Besides *Huchbalds echte und unechte Schriften über Musik* (1884), he pub. several treatises on medieval musical theory, measured music, etc. (18) [**Karl Wilhelm**] **Ernst** (1866-): b. Leipzig, where he studied at the Cons. and the Univ.; cantor, organist and music critic in Leipzig; composer of piano pieces, violin pieces, organ pieces, cantatas, male choruses, motets; also 2 orchestral suites (one with chorus). (19) **Hermann** (1868-): b. Dortmund, where he studied theology, and music at the school for church music; domiciled in Paderborn since 1893, as chaplain, vicar, cathedral choir director and professor of theology; editor of *Theologie und Glaube* since 1909; president-general of the General German Cecilia Society and editor of its organ since 1910; wrote valuable essays for the German Church Music Annual. (20) **Max**. Ref.: (cited) X. 60, 62.

MÜLLER-REUTER, Theodor (1858-): b. Dresden; studied piano with F. Wieck and A. Wieck, composition with J. Otto and Meinardus, also at the Hoch Cons., Frankfurt; taught piano

and theory at Strassburg Cons., 1879-87; conducted the male chorus Orpheus, Dresden, 1888, and also the Dreyssig Singakademie, 1889; teacher in the Cons., 1892; conducted the Concert Society at Crefeld, 1902, was director of the Cons. there from 1897, Royal professor, 1907. He wrote the operas *On-dolina* (Strassburg, 1883), and *Der tolle Graf* (Nuremberg, 1887); *Paternoster* for mixed chorus and orch.; *Ruth*, and *Lied des Sturms* for double chorus and orch.; orchestral suite *Auf dem Lande*; female choruses with piano; male choruses with and without accompaniment; songs, piano pieces and études, piano trio; also arranged works by Bach, Schubert and Brahms for orch., and wrote a study of Beethoven's C-minor Symphony, *Liszt's Legende von der heiligen Elisabeth* (1905), etc., and a *Lexikon der deutschen Konzert-Literatur* (vol. I, 1909).

MÜLLER VON DER OCKER, Fritz (1868-): b. Brunswick, where he studied with H. Riedel; violinist in the Magdeburg orchestra, conductor of the Volks-Singakademie and the Kitzel Quartettverein there; prod. 4 operas and an operetta; also orchestral works, a choral work, chamber music, songs, ballades, choral songs, etc.

MÜNCHHOFF, Mary: b. Omaha, Neb.; studied in Germany; contemp. coloratura soprano in Austria and the United States.

[**Idel**] **MUNCK**. See DEMUNCK.

MÜNNICH (1) Rudolf (1836-): b. Berlin; after studying philology, became a pupil of Kullak and Wüerst; pianist, teacher and choral conductor in Berlin; composer of a large choral work with orchestra, *Das Ideal und das Leben*; also smaller choral works and songs. (2) **Richard** (1877-): b. Steglitz, near Berlin; son and pupil of (1); studied music and psychology in Berlin (*Dr. phil.*), composition with Grabert, etc.; teacher at the Riemann Cons., Stettin, vocal teacher in schools near and in Berlin, theory teacher at the Klindworth-Scharwenka Cons., etc., Berlin, and conductor of the Charlottenburg Choral Society. He re-discovered the lost musical collections of the churches of St. John and St. Catherine in Danzig; wrote *Johann Kuhnau* (1902) and *Die Entwicklung der Riemannschen Harmonielehre*, etc. (1909), and composed motets.

MURAVIEVA: Russian ballerina. Ref.: X. 151.

MURGER, Henri: author of *Vie de Bohème*. Ref.: III. 374; IX. 488.

MURIS, Johannes de (14th cent.): musical theorist; disciple of Franco; author of a treatise *Speculum Musicae*, written about 1325, in 7 books (I. 'Miscellaneous'; II. 'On Intervals'; III. 'Musical Ratios'; IV. 'Consonance and Dissonance'; V. 'Theory of Ancient Music', after Boetius; VI. 'Church-modes and Solmisatio'; VII. 'Measured Music

Murschhauser

sic and Discant'); printed by Cousse-
maker in *Scriptores*, vol. ii; 2 MSS. are
in the Paris Library. *Ref.*: I. 299.

MURSCHHAUSER, Franz Xavier
Anton (ca. 1670-1724): b. Zabern, near
Strassburg; d. Munich; Kapellmeister
at the Frauenkirche, Munich; composed
organ pieces and violin music; author
of theoretical works.

MUSARD, Philippe (1793-1859): b.
Paris, d. there; composer of dance
music; pupil of Reicha; conducted the
Opéra balls (1835-36); very popular
in France as a conductor of promenade
concerts and dance composer; conducted
promenade concerts at Drury Lane and
the Lyceum, London; his quadrilles and
galops enjoyed great popularity.

MUSIN (1) **Bonaventura**. See **FUR-**
LANETTO. (2) **Ovide** (1854-): b.
Mandrin, near Liège; violinist; stud-
ied at conservatories of Liège and
Paris; won gold medal at latter for
solo and quartet playing; taught at
Paris Cons.; toured Europe and Amer-
ica; made a world tour, 1896-97; be-
came head of the advanced class for
violin at Liège Cons. in 1897; suc-
ceeded César Thomson as violin pro-
fessor there in 1898; established a vio-
lin school in New York in same year.

MUSET, Alfred de: French poet.
Ref.: V. 261.

MUSTAFA, Domenica ([?]-1912):
b. Montefalco; singer at the Vatican
and composer of church music.

MUSTEL, Victor (1815-[?]): b.
Havre; founded a manufactory for har-

Mysz-Gmeiner

moniums in Paris, 1853; inventor of the
double expression and other improve-
ments; also invented the 'Typophone,'
a keyboard instrument in which tuning
forks are the sound-producing bodies.
It was patented by his son under the
name of Celesta.

MÜTTEL, Johann Gottfried (b.
Mellen, 1720); chamber musician and
court organist in Schwerin; pupil of
Bach in Leipzig, 1750; also visited
C. P. E. Bach in Potsdam and Telemann
in Hamburg; settled in Riga, 1753,
where he was conductor of a private
band, later organist of the principal
church. He pub. 2 clavier concertos
(1757), 3 clavier sonatas, a duetto for
2 claviers or pianofortes (*N. B.*, 1771),
also cantatas and a book of odes and
songs (1759).

MYSLIWECZEK, Joseph [called **Il**
Boemo or Venatorini] (1737-1781): b.
near Prague, d. there; composer; stud-
ied with Habermann, Segert and
Pescetti; wrote about 30 operas, some
popular in Italy for a time, 6 sym-
phonies, 2 oratorios, 12 string quar-
tets, 6 string trios, piano sonatas, etc.
Ref.: III. 165.

MYSZ-GMEINER, Lula (*née Gmei-*
ner) (1876-): b. Kronstadt, Tran-
sylvania, where she studied violin and
singing, later becoming a pupil of Gus-
tav Walter in Vienna, and of Emilie
Herzog and Etelka Gerster in Berlin;
concert alto, noted for her interpre-
tation of Brahms' songs. She married
an Austrian marine officer.

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NAAFF, Anton E. August (1850-): b. Weitenrebitsch, Bohemia; noted poet, lawyer and editor of the *Musikalische Welt* in Vienna. Settings for his poems have been made by Abt, Spiedel and others.

NABICH, Moritz (1815-1893): b. Altstadt-Waldenburg, d. Gross-Lichterfelde near Berlin; trombone-virtuoso.

NACHBAUR, Franz (1835-1902): b. Schloss Geissen near Tettwang, d. Munich; tenor in theatres at Lunéville, Mannheim, Prague, Darmstadt, Vienna, etc., and Royal chamber singer in Munich, 1866-90; received his training at the Stuttgart Polytechnic, where he was a pupil of Pischek. In 1868 he created Walter in the *Meistersinger*.

NACHEZ, Tivadar (1859-): b. Pesth; distinguished violinist. After studying with Sabatini, Joachim and Léonard, he settled in London, and toured as virtuoso. His style exaggerates somewhat the technical side. He is also the composer of 2 Gypsy dances and arranged 2 of Vivaldi's concertos (A min. and G min.).

NACHTIGALL, Othmar. See LUSCINIUS.

NADAUD, Gustave (1820-1893): b. Roubaix, France, d. Paris; chansonnète poet and composer of salon operettas.

NADERMANN (1) **François Joseph** (1773-1835): b. Paris, d. there; famous virtuoso on harp and composer. He studied with Krumpholtz, became court harpist and professor at the Conservatoire. He published 2 concertos for the harp, 2 quartets for 2 harps, violin and cello, trios for harps and other instruments, sonatas, etc. (2) **Henri** (b. 1780): brother of François, maker of harps and associated with his brother in the Conservatoire and at the Royal Chapel; prolific composer of harp music.

NAGEL (1) **Julius** (1837-1892): b. Gotha, d. St. Petersburg; 'cellist, teacher and composer. (2) **Willibald** (1863-): b. Mühlheim; noted music historian, teacher and conductor. He studied in Berlin with Ehrlich, Treibs, Spitta and Bellermand, then went to Zürich as teacher of musical history. Later he studied old English music in England, and after his return to Germany as teacher of musical history in the Technical High School of Darmstadt, he published the result of his researches

Nanini

in *Geschichte der Musik in England* and *Annalen der Englischen Hofmusik*. He is the author of other historical criticisms, as well as *Beethoven und seine Klaviersonaten* (2 vols., 1903-5); *Johannes Brahms; Chr. Graupner als Sinfoniker* (1912) and numerous other studies.

NÄGELI, Hans Georg (1773-1836): b. Wetzikon, near Zürich, d. there; teacher of the Pestalozzian vocal system; founded the Swiss Union for the Cultivation of Music, of which he was also president; editor of old instrumental music (Bach, Handel, etc.), and author of four books on vocal teaching, etc., and the pamphlet, *Der Streit zwischen der alten und neuen Musik* (1827), directed against Thibaut. Ref.: II. 147; V. 229.

NÄGELLER, Matthäus (1815-1874): b. Münster, Tyrol, d. Innsbruck; conductor of a music society there, composed an opera, and works for orchestra and for chorus.

NAGLER, Franziskus (1873-): b. Prausitz, near Riesa; soprano soloist in the Leipzig Thomanerchor; pupil of the Leipzig Cons.; member and assistant conductor of the Paulinerchor under Kretzschmar; cantor at Limbach, 1898, at Leisnig, 1902, Royal Musikdirektor, 1910; composer of male choruses, church festival cantatas, 'simple church music'; also small Singspiele for societies, festival plays for children, women's choruses, children's choruses and children's songs, etc., etc.

NAICH, Hubert (16th cent.): [probably] Netherland composer who pub. a book of 4-5 part madrigals (*Exercitium Seraficum*), which are perhaps the very first to be printed (ca. 1535). Collections of 1537-1563 also contain single madrigals and motets by N.

NANINI (Nanino) (1) **Giovanni Maria** (ca. 1540-1607): b. Vallarano, d. Rome; Italian composer of the Palestrina epoch; pupil of Palestrina and his successor at Santa Maria Maggiore; *maestro di cappella* at Vallarano and in Rome; founder of a composition school in Rome, 1580, with Palestrina as director of studies; tenor in the papal chapel, 1577, and *maestro* of the Sistine chapel, 1604. His compositions include a book of motets (3-5 voices) in canon form with *cantus firmus* (1586), 3 books of 5-part madrigals, 1

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book of 3-part canzonets; some 8-part psalms reprinted in Constantini's *Salmi a 8 di diversi* (1614) and other works pub. in contemporary collections. He ranks among the best representatives of the 'Palestrina style.' His pupils include Ant. Brunelli, Ant. Cifra, Greg. Allegri, Pier Francesco Valentini and G. B. Nanini, his brother. (2) **Giovanni Bernardino** (ca. 1560-1624): b. Valeriano, d. Rome; brother and pupil of Giovanni Maria N. (1); *maestro di cappella* in Rome, taught in his brother's school; composer of 5-part madrigals, (3 books) 1- to 5-part motets with organ bass (1608-1618), etc., which exhibit 'modernistic' tendencies; 4- to 8-part psalms and a 3-part *Venite exultemus* with organ (1620), and other works in MS.

NANTIER-DIDIEE, Constance Betsy R. (1831-1867): b. Ile de la Reunion, d. Madrid; successful mezzo-soprano.

NAPIER, Hampdon: librettist to Weber. *Ref.*: VI. 148.

NAPOLEÃO, Arthur (1813-): b. Oporto; infant prodigy in Lisbon and England; studied with Hallé at Manchester, toured Europe and the American continents as a pianist; abandoned his career and established a music business in Rio de Janeiro; composed for piano and orchestra.

NAPOLEON (1) **I.** *Ref.*: II. 15, 150, 181, 238ff; V. 183, 260f; VI. 259, 339; VIII. 179; IX. 111, 115, 157, 358; X. 102, 148. (2) **III.** *Ref.*: II. 210, 493.

NAPOLETANO, Danielo (1868-): b. Savino, near Nola; modern Italian composer of operas (*Il profeta di Korasan*, Naples, 1893; *Bajardo*, *L'uomo chi ride*, *La finta malata*, and *Clara d'Arville*, not yet performed), also a hymn, *Igea* (1900).

NAPRAVNÍK, Eduard Franzovitch (1839-): b. Bejst, near Königsgrätz; studied and taught in Prague; conductor and organist in St. Petersburg, since 1869 second conductor of the Russian Opera; 1869-1882 conductor of the symphony concerts of the Imperial Russian Musical Society. He has written four operas, including *Dubrowski* (1895) and *Francesca da Rimini* (1903); four symphonies; 'The Demon' after Lermontoff (1874); folk dances, symphonic poem 'The Orient,' a suite, overture, marches, 3 string quartets, 2 trios, a piano quartet, a string quintet, a violin sonata, 2 suites for cello and piano, a piano concerto, a fantasy for piano and orch. on Russian themes, a fantasy for violin and orch. on Russian motives, a suite, do., music for Tolstoy's 'Don Juan,' vocal works with orch., mixed choruses a *cappella*, men's choruses, many songs, duets, piano pieces (some with violin, others with 'cello) and other instrumental solo pieces. *Ref.*: III. 134f; IX. 405f.

NARBAEZ, Luiz de (16th cent.): Spanish lute master, composer of lute

Naubert

arrangements of vocal music, *differencias* on Spanish romances, fantasias, etc.

NARDINI, Pietro (1722-1793): b. Fibianna, Tuscany, d. Florence; studied with Tartini; solo violinist, then (from 1770) conductor at the court chapel of Florence; virtuoso with extraordinary purity of tone. His compositions were concertos, sonatas, duos, and soli for the violin, 6 flute trios, 6 string quartets, etc. *Ref.*: VII. 403, 428, 430.

NARES, James (1715-1783): b. Stanwell, Middlesex, d. London; organist and composer in London and York; composer of harpsichord lessons, piano and organ school, 6 organ fugues, catches, canons, glees, church music and a dramatic ode 'The Royal Pastoral.' *Ref.*: VI. 472.

NARET-KONING, Johann Joseph David (1838-1905): b. Amsterdam, d. Frankfurt; studied with Buntten and David; violinist and conductor at Mannheim and Frankfurt; director of the Mannheim singing society and member of the Heermann Quartet. He pub. songs.

NARODNY, Ivan (1874-): b. Werro, Russia; active as musical critic and journalist in St. Petersburg, 1893, Berlin, 1905, then New York; regular contributor to 'Musical America' for 3 years, also to various New York newspapers, especially on Russian music and dancing; author of 'Memories of Myself' (1909), and contributing editor to 'The Art of Music.'

NASOLINI, Sebastiano (1768-1799): b. Piacenza, d. Venice; composer of 38 Italian operas for various Italian cities and Dresden.

NASSARE, Pablo (1664-): b. Aragon; Franciscan monk at Saragossa; author of 2 valuable works on theory. *Ref.*: VI. 445.

NATALE, Pompeo (17th cent.): composer of madrigals in the style of the Roman School; singer in the chapel of Santa Maria Maggiore there.

NATHAN, Isaac (1792-1864): b. Canterbury, d. Sydney; opera singer in Covent Garden; writer of musical essay and a 'Life of Madame Malibran de Bériot'; composer of one comic opera, an operetta, etc., and popular musical pieces for a comedy 'Sweethearts and Wives.' (2) **Adolph** (1814-1885): b. Copenhagen, d. Aalberg; pianist teacher and composer for pianoforte.

NATORP, Bernhard Christian Ludwig (1774-1846): b. Werden, d. Münster; teacher, priest and councillor; author of works on the art of singing, evangelical church music, chorals, etc.

NAU, Mana Dolores Benedicta Josefa (1818-): b. New York; studied at the Paris Conservatoire, dramatic soprano at the Paris Opéra, in Brussels and London and America on a visit; retired 1856.

NAUBERT, Friedrich August (1839-1897): b. Schkeuditz, Saxony, d.

Naudin

Neubrandenburg; studied at the Stern Conservatory, Berlin; organist, singing teacher and composer of songs at Neubrandenburg.

NAUDIN, Emilio (1823-1890): b. Parma, d. Bologna; studied with Panizza; operatic tenor in Italy, Europe and the Théâtre Italien, Paris; created Vasco in *L'Africaine* at the Opéra, 1865.

NAUE, Johann Friedrich (1787-1868): b. Halle, d. there; Musikdirektor at Halle University, organist and collector of a musical library; wrote on musical liturgy, collected a book of choruses, composed church music, piano pieces, choral and orchestral works.

NAUENBURG, Gustav (1803-after 1862): b. Halle; baritone singer and vocal teacher; wrote instructive vocal works (*Tägliche Gesangstudien, Tägliche Coloraturstudien*), and wrote on church music, etc. Loewe wrote some vocal pieces expressly for N.

NAUMANN (1) Johann Gottlieb (1741-1801): b. Blasewitz, d. Dresden; pupil of the Kreuzschule; went to Italy with recommendation to Padre Martini and prod. 2 Italian operas in Venice (1763, 1764); became church composer to the Electoral Court of Saxony, 1764, chamber composer, 1765; returned to Italy, 1765, and wrote further Italian operas for Palermo, Dresden, Venice and Padua. He was made Royal Saxon Kapellmeister in 1776, went to Stockholm, 1777, to reform the orchestra and produced operas there in 1777, 1780 and 1785. In all he wrote 23 operas to 1801, besides a ballet, 10 oratorios, masses, psalms, a *Te Deum* and other church music, including his masterpiece, a setting of Klopstock's *Vater Unser*; also 18 symphonies, sonatas for piano, violin, harmonica; trios, violin duets, songs 'to be sung at the piano'; Freemason songs, and an elegy 'Klopstock's Grave.' Only a few of his works were printed. (2) **Emil** (1877-1888): b. Berlin, d. Dresden; grandson of (1), pupil of 'old Ries' (father of Ferdinand), etc., in Bonn, of Wartensee in Frankfurt and of Mendelssohn, both privately and at the Leipzig Cons. He composed an opera, *Judith* (Dresden, 1858), another, *Lorelei*, prod. after his death, of which the overture was published; an oratorio *Christus, der Friedensbote* (1848), a mass, a cantata, songs and piano pieces. N. received the post of Royal court Musikdirektor for an essay on the introduction of psalm-singing in the Evangelical church (1856), and as such wrote psalms and motets for the Berlin Domchor, also pub. psalms for all Sundays and holy days of the church year, as vols. 8-10 of Commer's *Musica sacra*. *Das Alter des Psalmengesanges*, another essay, brought him the doctor's degree, and the book *Die Tonkunst in der Kulturgeschichte*, 1869-70, the professor's title. This was followed by a number of æsthetic-historical works,

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including *Italienische Tondichter von Palestrina bis auf die Gegenwart* (1876, 1883), *Illustrierte Musikgeschichte* (1880-85, Engl. trans. by Prager with addenda by Ouseley, 1886 [1898], also Dutch and Russian; new edition by Eugen Schmitz, 1908); *Das Goldene Zeitalter der Musik in Venedig* (1876), etc. He lectured on musical history at the Dresden Cons. some time after settling there, in 1873. *Ref.*: (cited) I. 245, 302; VI. 24, 47, 49, 85. (3) **Karl Ernst** (1832-1910): b. Freiberg, Saxony, d. Jena; also a grandson of (1); pupil of Hauptmann, Richter, Wenzel and Langer in Leipzig; took the degree of *Dr. phil.* at the Univ. in 1858 for his dissertation: *Über die verschiedenen Bestimmungen der Tonverhältnisse und die Bedeutung des pythagoreischen oder reinen Quintensystems für unsre Musik*. He further studied organ under Joh. Schneider in Dresden, and was then made Musikdirektor and organist at Jena Univ., becoming titular professor in 1877. N. wrote the first sonata for viola and piano, also other chamber music, including a serenade for nonet (strings, flute, oboe, bassoon and horn) and some sacred choral works; also pub. many valuable revisions and arrangements of classical works, especially for the Bach-Gesellschaft. *Ref.*: V. 143; VII. 143.

NAUMBURG, Salomon: published songs of the Jewish temple at Paris, 1863; produced the works of Rossi with historical references, 1877.

NAUSICAA. *Ref.*: X. 52.

NAVA, Gaetano (1802-1875): b. Milan, d. there; studied with his father, Pollini and at Milan Cons., where he taught solfeggio (1837), and was *maestro* of the alumni choral singing; wrote solfeggi, vocalizzi, church music, piano music, also a *Metodo pratico di vocalizza*.

NAVRÁTIL, Karl (1836-1914): b. Vienna, d. there; jurist, musical amateur, studied with Nottebohm; composed a concert overture, chamber music and a setting of psalm xxx, for soli, chorus and orchestra, also a mass, motets, orchestral and piano pieces and songs. He taught, and among his pupils were Mme. Essipoff, Schütt and Rückauf. *Ref.*: III. 181.

NAYLOR (1) John (1838-1897): b. Stanningley, near Leeds, d. at sea; Mus. D., 1872; church organist at Scarborough and York Minster, he conducted the York Musical Society; composed 4 cantatas, anthems, part-songs, church and organ music. (2) **Edward Woodall** (1867-): b. Scarborough, son and pupil of (1); also pupil of Royal College of Music, Mus. D., Cambridge, 1897, organist at Emanuel College, Cambridge, since 1897; author of 'Shakespeare and Music' (1896); 'An Elizabethan Virginal Book' (1905); etc.; also lectures on Schütz, Sallus, etc., in the Proceedings of the Musical Assn. His

English opera, 'The Angelus' (1901) received the prize in Ricordi's competition. He also wrote a cantata, a dramatic scene, church music, choruses *a cappella*, and a piano trio. (3) **Sidney** (1841-1893): b. London, d. Shepherd's Bush; London organist and noted accompanist; toured with Sim Reeves. His wife, **Blanche** (*née Cole*), was a concert soprano.

NEATE, Charles (1784-1877): b. London, d. Brighton; pupil of William Sharp and John Field; one of the founders of the Philharmonic Society (1813); lived in Vienna a short time to enjoy Beethoven's society and was a keen champion of the master in London; he wrote 'An Essay on Fingering' (1855).

NEBELONG, Johann Hendrik (1847-): b. Copenhagen; studied with Holm, Thielemann and Barth; organist at Christianshaven and Copenhagen; virtuoso on the organ, founder of a society of organists; composed songs, patriotic songs and pianoforte pieces.

NEDBAL, Oscar (1874-): b. Tabor, Bohemia, studied at Prague Cons. (comp. under Dvořák); viola player in the Bohemian String Quartet; composer of a Scherzo-Caprice for orch.; sonata for piano and violin, etc. *Ref.*: III. 181; VII. 382.

NEEB, Heinrich (1807-1878): b. Lich, Upper Hesse, d. Frankfurt; studied with P. Müller and A. Schmitt; conducted quartets, male choruses, etc.; composed 3 operas, a cantata, ballads, etc.

NEEDHAM, Alicia A.: contemporary composer, b. near Dublin; studied at Royal Academy of Music, London, winner of prizes for songs at the Irish Musical Festival, and for the best song in celebration of King Edward VII's coronation (1902); composer of over 600 songs, duets, quartets, piano pieces, etc. *Ref.*: III. 445.

NEEDLER, H. (1685-1760): b. London; pianist, violinist and composer.

NEEFE, Christian Gottlob (1748-1798): b. Chemnitz, d. Dessau; conductor in Leipzig, where he had studied with Hiller, in Dresden, Bonn and at the Dessau opera. In Bonn he was appointed deputy organist and musical director, and succeeded van den Eeden as the teacher of Beethoven. He wrote 8 vaudevilles and operas, a melodrame, a (4-part and orch.) setting of Klopstock's ode, *Dem Unendlichen*, a double concerto for piano, violin and orch., piano sonatas, variations, fantasias, songs, children's songs; made piano arrangements of operas by Paësiello, Grétry and others, etc. *Ref.*: II. 131, 137, 138; IX. 83.

NEF (1) Karl (1873-): b. St. Gall; studied at the Leipzig Cons., and devoted himself to musical science. He wrote *Die Collegia musica in der deutschen ref. Schweiz* (1897), which

earned him the *Dr. phil.* He edited the *Volkslied* in St. Gall, and became collaborator of various musical periodicals, etc., in Basle, where he became docent (1909, professor) of musical science at the Univ. He wrote on F. F. Huber (1898), German instrumental music of the late 17th cent., etc. (2) **Albert**: brother of (1); *Dr. phil.* with *Das Lied in der deutschen Schweiz im letzten Drittel des 18. und zu Anfang des 19. Jahrhunderts* (1908).

NEFF, Fritz (1873-1904): b. Durlach, d. Munich; studied in Karlsruhe and Munich; wrote songs and choruses, works of great promise.

NEHRlich, Christian Gottfried (1802-1868): b. Ruhland, Upper Lusatia, d. Berlin; founded singing school in Leipzig, which he removed to Berlin; wrote two books of vocal pedagogy.

NEIDHARDT, Johann Georg (ca. 1685-1739): d. Königsberg, as Royal Prussian Kapellmeister; conductor, and author of books on temperament (monochord), harmony and composition. Of his compositions a set of penitential psalms (1715) and a chorale, *Meinen Jesu lass ich nicht* (1722) are preserved.

NEIDHARDT VON REUENTHAL. See NITHART VON RIUENTHAL.

NEIDLINGER, William Harold (1863-): b. Brooklyn, New York; studied with Dudley Buck; vocal teacher in Paris, Chicago and New York; composer of church music, choruses, songs, etc., and 2 operas, 'Ulysses' (1898) and 'Sweet Anne Page' (1900). *Ref.*: IV. 353f.

NEILISSOFF, Ivan Themistoklovitch (1830-1880): b. Russia, d. St. Petersburg; studied with Henselt, Dehn and Liszt; Russian court pianist and professor at the St. Petersburg Conservatory.

NEITHARDT, August Heinrich (1793-1861): b. Schleiz, d. Berlin; studied under Ebhardt and Graner in Schleiz; oboist in the Gardejäger Corps in the War of Liberation, and bandmaster in 1816; bandmaster of the Kaiser Franz Grenadier Regiment in 1833-40; teacher of singing for the Berlin cathedral-choir, 1843; and conductor, 1845; composed an opera, *Julietta* (1834); music for military band; male choruses; songs including music for Thiersch's *Ich bin ein Preusse*; horn quartets and trios, piano-music; wrote 3 vols. (V, VII, XII) of his collection *Musica sacra: Sammlung religiöser Gesänge älterer und neuerer Zeit*.

NEITZEL, Otto (1852-): b. Falkenburg, Pomerania; studied at Kullak's Academy, also at the University, Berlin; (*Dr. phil.*, 1875); made a concert tour as pianist with Pauline Lucca and Sarasate; conductor of the *Musikverein* at the Strassburg, 1878; conducted in the Municipal Theatre 1879-81; taught

at the Moscow Conservatory until 1885; later at the Cologne Cons.; critic for the *Kölnische Zeitung* since 1887; composed operas *Angela* (Halle, 1887), *Dido* (Weimar, 1888), and *Der alte Dessauer* (Wiesbaden, 1889); wrote *Führer durch die Oper* (3 vols., 1890-3). Ref.: III. 249.

NEJEDLÝ, Zdeněk (1878-): b. Leitomischl; pupil of Zdenko Fibich; studied musical science in Prague and became docent for musical science at the Czech Univ. there in 1905. He wrote on Bohemian musical history (3 vols., Hussite song, etc.), Smetana, Fibich, Mahler, Strauss operas, Beethoven's string quartets, modern Czech opera, etc.

NEKRASSOFF: contemp. Russian poet. Ref.: VI. 395.

NELSON, Dora (19th cent.): founder of Cincinnati College of Music. Ref.: IV. 193, 254.

NEOPTOLEMUS: reputed inventor of the Pyrrhic dance. Ref.: X. 60.

NERI (1) [Saint] **Filippo** (1515-1595): b. Florence, d. Rome, where he went at the age of 18 and lived in a monastery, devoting himself to the care of poor pilgrims. He became priest in 1551 and established meetings in the oratorio of the monastery of San Girolamo and later in Santa Maria, Vallicella. His lectures on Biblical history became the nucleus of a school for lay-priests, recognized by Gregory XIII as the Congregation of the Oratory. The musical part of N.'s courses consisted at first of hymns written for the meetings by Animuccia, whose place, after his death, was taken by Palestrina. Cavalieri's mystery *Antima e corpo* was first performed in this oratory in 1600, whence the name oratorio subsequently applied to this form of composition. Ref.: I. 334; VI. 224. (2) **Massimiliano** (17th cent.): organist at St. Mark's, Venice, 1644, court organist to the elector of Cologne, 1664; ennobled by Emperor Ferdinand II; pub. a book of 2- to 3-parts motets with continuo (1664), also a book of 4-part *Sonate e canzoni . . . in chiesa & in camera* (1644), which are considered among the best of the instrumental music of the early 17th cent. Ref.: VII. 385, 477.

NERO: Emperor of Rome. Ref.: I. 132; VI. 399; X. 74, 75.

NERUDA [Johann Baptist] **Georg** (1707-1780): b. Rossiez, Bohemia, d. Dresden; composer; concert-master in Dresden for over 30 years; wrote a large number of trio sonatas, symphonies, violin concertos, solo pieces for violin, etc. Ref.: VIII. 140.

NESSLER, Victor E. (1841-1890): b. Baldenheim, Alsacia, d. Strassburg; studied theology and music at Strassburg, devoting himself to the latter after the success of his opera, *Fleurette* (1864). He became chorus master at the Stadttheater in Leipzig and con-

ductor of the Sängerkreis there. He prod. a number of operas of popular sentimental character, including the romantic fairy opera *Dornröschens Brautfahrt* (1867), the operettas *Die Hochzeitsreise* (1867), *Nachtwächter und Student* (1868), and *Am Alexanderstag* (1869); and the operas *Irmingard* (1876), *Der Rattenfänger von Hameln* (1879), *Der wild Jäger* (1881), *Der Trompeter von Säckingen*, *Otto der Schütz* (1886), and *Die Rose von Strassburg* (Munich, 1890). Of these the *Trompeter von Säckingen* is still a popular favorite in German theatres. He also wrote a choral ballad, *Der Blumen Rache*, a double chorus for men's voices; a part-song cycle, etc. Ref.: III. 21; IX. 222, 423.

NESTLER, [August] Julius (1851-): b. Grumbach, Germany; pupil of the Leipzig Cons. He founded a musical institute in that city in 1878, which he still conducts. Two years later he became singing teacher of the Royal Gymnasium, and in 1892 was made Royal Musikdirektor. He composed songs, choral songs, a cantata (with orch.), a *Hymnus*, motets and military marches.

NESVADBA, Joseph (1824-1876): b. Bohemia, d. Darmstadt; conductor at Karlsbad, Brünn, Prague, Berlin, Hamburg, and court conductor at Darmstadt. He wrote an opera, 'Blue Beard' (1844), also songs and choral songs. Ref.: III. 180.

NESVERA, Joseph (1842-1914): b. Proskeles, Bohemia, d. Olmütz; musical director of the Episcopal Church in Königgrätz since 1878; Kapellmeister at Olmütz Cathedral; wrote masses; a *De profundis* for soli, chorus and orchestra; male and mixed choruses; Bohemian songs; idyll for 3 violins, 2 violas, 'cello and bass; violin concerto, other violin music string serenade, a symphony, other orch. pieces, piano pieces and 6 operas; *Bratřánek Mlynarski* (Brünn, 1884); *Waldestute* (Olmütz, 1896); *Perdita* (Prague, 1897); *Der Bergmönch* (1906), and an oratorio, 'Job' (Prague, 1913).

NETZER, Joseph (1808-1864): b. Imst, Tyrol, d. Graz; studied with Gänsbacher and Sechter, Vienna; composed the operas *Die Belagerung von Gothenburg* (1839), *Mara* (1841), and *Die Eroberung von Granada* (1844); assistant Kapellmeister to Lortzing at the Theater an der Wien, Vienna (1846), where he produced the opera *Die seltene Hochzeit*; Kapellmeister at Mayence, 1849, Graz, 1853; wrote symphonies, overtures, string-quartets, and more than 100 songs.

NEUBAUER (1) **Johann** (17th cent.): composer of a set of suites, dedicated to the Landgraf William of Hesse (1649), in which each suite has 6 movements, each in the variant of the principal key. (2) **Franz Christoph** (1760-1795): b. Bohemia, d. Bückeburg; prod. an opera *Ferdinand und*

Neuendorff

Yariko in Munich, 1784; led a restless life, became Kapellmeister to the Prince of Weillburg; later Kapellmeister as Chr. Fr. Bach's successor at the Lippe court. He pub. 12 symphonies, 10 string quartets, trios, duos, sonatas, flute and piano concertos, etc.

NEUENDORFF, Adolf (1843-1897): b. Hamburg, d. New York; studied violin under G. Matzka and J. Weinlich; piano under Dr. Schilling; début as pianist, 1859; first violin in the old Stadt Theatre, New York; toured Brazil as violinist, 1861; musical director of the German Theatre, Milwaukee, 1863; conductor of German opera, New York, 1864-7; was conductor of Stadt Theatre, 1867-71, where Lohengrin was given for first time in America; conducted opera in Academy of Music, 1872; manager of Germania Theatre, 1872-4; director of the Wagner Festival in New York, 1877, when *Walküre* was given for first time; conductor of N. Y. Philharmonic, 1878; concert director in Boston, 1884-89; cond. of the Juch English Opera Co., 1889-91; English grand opera, N. Y., 1892; conducted in Vienna, 1893-5, where his wife, **GEORGINE VON JANUSCHOWSKY** was prima donna at the Imperial Opera; director of Music in the Temple Emanu-El, New York, 1896; succeeded Seidel as conductor of the Metropolitan Permanent Orchestra; composed the comic operas *The Rat-charmer of Hamelin* (1880); *Don Quixote* (1882); *Prince Woodruff* (1887); *The Minstrel* (1892); also 2 symphonies, overtures, cantatas, male quartets, many songs, etc.

NEUHOF, Ludwig (1859-1909): b. Berlin, d. Gargone; pupil of Sandler (a pupil of Rheinberger) and the Leipzig Cons.; composed a mass for mixed chorus, a violin sonata, a string quartet, a symphony, a 'cello concerto, two organ sonatas, male choruses with orchestra, vocal quartets, duets and songs.

NEUKOMM, Sigismund [Ritter von] (1778-1858): b. Salzburg, d. Paris; studied organ under Weissauer, composition under M. Haydn; university organist at 15; chorus-master at the opera at 18; studied at Vienna under J. Haydn from 1798; was elected a member of the Stockholm Academy, 1807; conductor of German opera, St. Petersburg; pianist to Talleyrand, after Dussek, 1809; received the cross of the Legion of Honor from Louis XVII, 1815, for his requiem in memory of Louis XVI (Vienna, 1814); court musical director in Rio de Janeiro, 1816; composed 7 oratorios, 15 masses, 5 cantatas, psalms in German, English, Italian and Latin and other church music; produced 10 German operas, including *Alexander am Indus*, 3 Italian dramatic scenes, a symphony, 5 overtures and 7 orch. fantasias, military marches, chamber music, a concerto and many other pieces for piano, 57 organ pieces,

Neusiedler

and some 200 French, English, Italian and German songs.

NEUMANN (1) **Angelo** (1838-1910): b. Vienna, d. Prague; singer and impresario; pupil of Stilke-Sessi, engaged as lyric tenor for Cologne, where the burning of the theatre prevented his appearance, then successively at Cracow, Ödenburg, Pressburg, Danzig, and the Vienna Court Opera (1872-76). He became director of the opera in Leipzig under Förster, and from there travelled to Berlin, London, etc., in order to produce Wagner's *Nibelungen* for the first time outside of Bayreuth. In 1882 he established his own travelling Wagner theatre, which he took as far as Italy, but soon settled in Bremen. Thence he went to Prague to direct the German National Theatre, which he brought to great eminence, and there he also conducted his celebrated May Festivals. He wrote *Erinnerungen an R. Wagner* (1907, English by E. Livermore, 1907). (2) **Franz** (1874-): b. Prerau, Moravia; studied at the Leipzig Cons.; chorus repertitor at Karlsruhe and Hamburg, Kapellmeister in Ratisbon, Linz and Reichenberg, and since 1904 second Kapellmeister at the Frankfurt opera house; prod. the operas *Die Brautwerbung* (Linz, 1901), and *Liebelei* (Frankfurt, 1910); also wrote another opera, *Leyer und Schwerdt* (1901), 2 ballets, choral works and chamber music.

NEUMEISTER, Erdmann (1671-1756): b. Üchtritz, near Weissenfels, d. Hamburg; Lutheran pastor, important in development of Evangelical church music, since he was the first to apply the poetic form of the secular cantata to the sacred text. He wrote 4 annual series of church cantata texts (1700-14), the first without choral movements, the second with short rhyming verses for choral setting, the third and fourth with biblical citations verbatim, or with chorales. Thus the choral cantata received its form, and Telemann, J. S. Bach, and others composed N.'s texts. C. F. Henrici (q. v.), with the assistance of Bach himself, gave the choral cantata its final shape.

NEUPERT, Edmund (1842-1888): b. Christiania, d. New York; pianist and teacher; studied at Kullak's Academy, Berlin, and the Stern Cons.; succeeded Anton Rees as teacher of piano at the Copenhagen Cons.; succeeded Nicolas Rubinstein as first piano teacher at the Moscow Cons. (1881); settled in New York as music teacher (1883); well known on the European concert stage; composed numerous technical studies, etc., for piano. *Ref.*: III. 88.

NEUSIEDLER (1) **(Neusiedler), Hans** (ca. 1508-1563): b. Pressburg, d. in Nuremberg, where he lived from 1530; lute maker and lutenist; pub. *Ein newgeordent künstlich Lautenbuch, in zwey theyl getheylt* (1536), the first part of which contains the explanation

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of the lute and its tablature, and the second 'fantasies, preambles, psalms and motets' in tablature; also *Ein neues Lautenbüchlein* (1540), another do. (1544, 2 parts). (2) (Neysidler), **Melchior** (1507-1590): b. Pressburg, d. Nuremberg, elder brother of (1); first lived for some time in Nuremberg, then Augsburg, and from 1565 in Italy, where he pub. 2 books of lute pieces (Venice, 1566), reprinted by Phalèse, in Liège, 1571, and Jobin in Strassburg; also pub. *Deutsch Lautenbuch, etc.* (1574, 1596), and 6 motets by Josquin in lute tablature (1587).

NEUVILLE, Valentin (1863-): b. Rexpoede, French Flanders; studied at Brussels Conservatory, organist at Lyons and composer of church music, an oratorio, 6 operas, 2 string quartets and 2 symphonies.

NEVE, Paul de (1881-): b. Steglitz, near Berlin; conductor at Wiesbaden court and Aschersleben; composer of an opera, a melodrama, chamber music, etc.

NEVIN (1) **Ethelbert Woodbridge** (1862-1901): b. Edgeworth, Penn., d. New Haven, Conn.; composer. He studied piano with von der Heide and W. Gunther at Pittsburg; voice with von Boehme at Dresden, and later became a pupil of B. J. Lang and Stephen A. Emery in Boston, and of Bülow, Klindworth, and K. Bial in Berlin (1884-6). He taught and composed chiefly in New York. His works include several cycles of piano pieces ('Sketch Book,' 'In Arcady,' 'A Day in Venice,' 'Water Scenes,' etc.); waltzes for piano; and many songs, some of which ('The Rosary,' 'Little Boy Blue,' 'Mighty Lak' a Rose,' etc.) are very popular. *Ref.*: IV. 349ff; V. 322f; VII. 340; mus. ex., XIV. 245, 247. (2)

Arthur Finley (1871-): b. Vineacre, Edgeworth, Pa.; brother of Ethelbert (1), composer; studied at the New England Cons., and with Klindworth and Boie in Berlin, where he prod. an opera, 'Poia,' at the Royal Opera. He also composed songs, piano pieces and orchestral works. N. has been professor of music at the Univ. of Kansas since 1915. *Ref.*: IV. 424; mus. ex., XIV. 280.

NEWMAN (1) **Ernest** (1869-): b. Liverpool; writer; studied for the Indian Civil Service, and was in business until 1903 when he adopted a musical career, joining the teaching staff of the Midland Institute, Birmingham; became music reviewer of the Manchester 'Guardian' in 1905, and of the Birmingham 'Daily Post' in 1906; author of 'Gluck and the Opera' (1895), 'A Study of Wagner' (1899), 'Wagner' (1906), 'Musical Studies' (1905), 'Elgar' (1906), 'Hugo Wolf' (1907), 'Richard Strauss' (1908); translated Wein-gartner's *über das Dirigieren*, Schweitzer's *J. S. Bach, and Wagner's music dramas* (for Breitkopf & Härtel); ed-

ited 'The New Library of Music'; contributing editor 'The Art of Music.' *Ref.*: III. 431; (cited, etc.) V. 334; VI. 354; VIII. 284; IX. 17, 268. (2) **Cardinal**. *Ref.*: (cited) VI. 362.

NEWMARCH, Rosa: contemp. English writer; b. Leamington Spa; author of 'Borodin and Liszt' (1896), 'Life of Tschalkowsky' (1900), 'Horæ Amoris Songs and Sonnets' (1903), 'Songs to a Singer' (1906), 'The Russian Opera' (1914); translated Deiters' 'Johannes Brahms,' Modest Tschalkowsky's biography of his brother, and Vincent d'Indy's *César Franck*; contributor to various musical works and periodicals; since 1908 has written program notes for Queen's Hall Promenade Concerts. *Ref.*: (cited) VII. 465; IX. 379.

NEWSIDLER, Neysidler. See NEUSIEDLER.

NIBELLE, Adolphe André (1825-1895): b. Gien, Loiret, d. Paris, where he studied law, also music at the Cons.; practised law, but also composed operettas, music for plays, a symphony-cantata, *Jeanne d'Arc*, songs, etc.

NIBLO, William, American entertainment pioneer. *Ref.*: IV. 126f, 129ff.

NICCOLINI (or **Nicolini**), **Giuseppe** (1762-1842): b. Piacenza, d. there; studied under Insanguine at the Conservatorio di San Onofrio, Naples, prod. his first opera, *La Famiglia stravagante*, at Parma 1793; *maestro* of Piacenza Cathedral, 1819; composed about 60 operas, 7 oratorios, 40 masses, 2 requiems, 3 Miserere, 2 De profundis, 6 litanies, 100 psalms, cantatas, also sonatas for piano; string quartets, arias and 3 collections of canzonets.

NICCOLO, See ISOUARD.

NICETAS, Bishop of Remesiana. *Ref.*: VI. 322.

NICHELMANN, Christoph (1717-1762): b. Treuenbrietzen, Brandenburg, d. Berlin; studied at the Leipzig Thomasschule under J. S. Bach, etc.; appointed second cembalist to Frederick the Great, through the recommendation of C. P. E. Bach, 1744; author of *Die Melodie nach ihrem Wesen sowohl als nach ihren Eigenschaften* (1755), which he successfully defended against the attacks of G. Leopold, writing under the pseudonym of 'Caspar Dünkel-feind'; composer of a serenade, *Il sogno di Scipione*, a pastoral play, *Galatea* (with Graun and Quantz), songs, piano pieces, etc.

NICHOLL, Horace Wadham (1848-): b. Tipton, near Birmingham, England; composer, pupil of his father JOHN N. and the organist, Samuel Prince. He was successively organist at Dudley, near Birmingham, at Stoke-on-Trent, and Pittsburg, Pa., having gone to America in 1870. He gave many recitals in Pittsburg, Indianapolis, and other cities, then (1878) became organ editor of the 'Music Trades Review' in New York, where he was also organist of St. Mark's, 1879-80. He also con-

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tributed regularly to various American musical journals and from 1883 was reader for G. Schirmer. He also taught at Miss Porter's School, Farmington, and elsewhere. He composed an organ-fantasia, a suite for full orch. (op. 3), a Cloister-Scene (op. 6, chorus and orch.), a symphonic poem 'Tartarus,' 2 symphonies, a cycle of 4 oratorios, 'Adam' (op. 16), 'Abraham' (op. 17), 'Isaac' (op. 18), and 'Jacob' (op. 19), a piano concerto and other piano pieces, preludes and fugues, sonatas and many other pieces for organ. *Ref.*: VI. 500.

NICHOLSON, Charles (1795-1837): b. Liverpool, d. London; flutist and composer for flute.

NICODE, Jean-Louis (1853-): b. Jerczik, near Posen; composer and pianist; studied piano with Kullak, harmony with Wüerster, composition with Kiel at Kullak's Académie der Tonkunst, Berlin, 1869; teacher and pianist in Berlin; toured Galicia and Roumania with Mme. Artot (1878), taught at Dresden Cons. and conducted the Philharmonic Concerts there till 1888; also in 1897 the Riedel-Verein. He composed for orchestra a symphonic poem *Maria Stuart*, op. 4; *Faschingsbilder*, op. 24; *Sinfonische Variationen*, op. 27; 2 pieces (string orch. with 2 oboes and 2 horns), op. 32; symphonic suite for small orch., op. 17; also a symphonic ode with male chorus and solo, *Das Meer*; also a hymn for alto with orch., op. 33; 2 cello sonatas, op. 23, 25; piano pieces (2 and 4 hands); songs, etc. *Ref.*: III. 268; VIII. 416ff.

NICOLAI, Otto (1810-1849): b. Königsberg, d. Berlin; studied with his father, then with Zelter and Klein at Berlin. Appointed organist of the embassy chapel at Rome, he further studied under Baini. In 1837 he became Kapellmeister at the Kärnthnerthor Theater, but returned to Rome in the following year to devote himself to the composition of Italian opera, and prod. successfully *Rosmonda d'Inghilterra* (Turin, 1838); *Il Templario* (after 'Ivanhoe,' Turin, 1840); *Odoardo e Gildippe* (Turin, 1841), and *Il Proscritto* (Milan, 1842). German versions of some of these were also prod. in Vienna, where he was court Kapellmeister, 1841-7, and founded the Philharmonic Soc. in 1842. Here he also began his most famous opera, *Die lustigen Weiber von Windsor*, but interrupted this work to follow a call to Berlin (1847) as Kapellmeister of the opera and of the newly established Domchor. There the work was brought out in 1849, two months before his death, and has maintained its position on the German stage till to-day. N. also wrote a mass (dedicated 1843 to Friedrich Wilhelm IV), a Festival Overture on *Ein' feste Burg* (1844), a piano-concerto, and piano pieces; also a symphony, a requiem, and a Te Deum (MSS.), part songs, and songs. *Ref.*: II. 379; IX. 222.

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NICOLAU, Antonio (1858-): b. Barcelona, concert conductor of the Catalanian Society in Barcelona, then director of the municipal music school theatre; composed operas, choral works, and orchestral compositions.

NICOLE, Louis (1863-): b. Geneva, studied at the Leipzig Cons. and with Litloff in Paris, settled in Athens, 1890, where he lectured on musical history at the Cons., and prod. several operas; also arranged the first Hymn to Apollo (found in Delphi); and wrote a choral symphony *La bataille du Léman* (Geneva, 1893), a symphonic poem *Edelweiss*, 1885, a *Stabat Mater*, and Psalm 148 for chorus and organ.

NICOLINI (stage-name of **Ernest Nicholas**) (1834-1898): b. Tours, d. Pau; operatic tenor; studied at the Paris Cons., taking a second *accessit* for comic opera in 1855; sang at the Opéra-Comique 1855-59, then went to Italy, where he appeared as Nicolini. He sang at the Salle Ventadour, Paris, 1867-70; visited London in 1866; sang in opera at Drury Lane, 1871, and for several years at Covent Garden. He toured with Adelina Patti, and married her in 1886. *Ref.*: IV. 138.

NICOLÉ. See ISOUARD.

NICOLSON, Richard ([?]-1639): English organist.

NICOMEDES OF PITHYNIA. *Ref.*: X. 55.

NIECKS, Frederick [Friedrich] (1845-): b. Düsseldorf; studied violin under Langhans, Grünwald and Auer; organist at Dumfries, Scotland, 1868; attended Leipzig University, 1877-78; critic for 'The Monthly Musical Record' and 'Musical Times'; Ried Professor of music in Edinburgh University, 1891, where he gave his inaugural lecture, 'Musical Education and Culture,' which was later published; wrote 'Dictionary of Musical Terms' (2nd ed. 1884); 'Frédéric Chopin as a Man and a Musician' (1888; German ed. 1889); 'The Flat, Sharp and Natural' (1890; in Proceedings of the Mus. Assoc.).

NIEDERMEYER, Louis (1802-1861): b. Nyon, Switzerland, d. Paris; studied piano in Vienna under Moscheles and composition under Förster; also studied with Fioravanti in Rome, 1819, and Zingarelli in Naples, where he knew Rossini; prod. there the opera *Il Reo per amore* (1821); also 4 other operas in Paris, *La Casa nel bosco* (1828), *Stradella* (1837), *Maria Stuart* (1844), and *La fronde* (1853); reorganized Choron's Institute for church music as the *École Niedermeyer*, also founded with d'Ortigue a journal for church music, *La Matrise*; pub. *Méthode d'accompagnement du plain-chant* (1855; 2nd ed. 1876); composed masses, motets, hymns, etc.; romances, *Le lac*; *Le soir*; *La mer*; *L'autómne*, etc.; organ preludes, and piano pieces.

NIELSEN (1) **Augusta** (b. 1823, Copenhagen): Danish ballet dancer.

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Ref.: X. 164. (2) **Carl** (1864-): b. Norre-Lyndelse, Island of Fünen; composer; secured through Gade a position in the court orchestra at Copenhagen; became second Kapellmeister there in 1904; has composed two symphonies, a suite for orchestra, *An den Schlaf* for chorus and orchestra, an overture, a suite for string orchestra, string quartets, a violin sonata, a fantasy for oboe and clarinet, the operas 'Saul and David' (1903) and *Maskeraden* (1907), *Hymnus Amoris* for chorus and orchestra, piano pieces, songs, etc. *Ref.*: III. 73, 75f; VIII. 351, 470. (3) **Ludolf** (1876-): b. Nörre Tvede, Zealand; composer; studied at Copenhagen and Leipzig Cons.; viola player in Andersen's Orchestra and member of the Björvig Quartet; has composed 3 symphonies, several symphonic poems, 2 orchestral suites, a concert overture, 2 string quartets, etc. *Ref.*: III. 76; VIII. 470.

NIEMANN (1) **Albert** (1831-): b. Erxleben, near Magdeburg; operatic tenor; sang in the chorus and minor rôles at Dessau, then studied with F. Schneider and the baritone Nusch, and later with Duprez at Paris, singing in the meantime at Hanover, later at Halle and other towns; was again at Hanover as dramatic tenor and from 1860 at the court opera in Berlin. He created the rôles of Tannhäuser at Paris, 1861, and Siegmund at Bayreuth, 1876. Niemann was a fine actor and interpreter of dramatic rôles as well as an able singer. He visited America in 1886-7 and retired in 1889. *Ref.*: IV. 141. (2) **Walter** (1876-): b. Hamburg; studied with Humperdinck, and at the Leipzig Cons. with Riemann and Reinecke; teacher at the Hamburg Cons., 1906-7; concert reviewer of the *Leipziger Neueste Nachrichten* since 1907; author of *Musik und Musiker des 19. Jahrh.* (1905), *Die Musik Skandinaviens* (1906), *Das Klavierbuch* (1907; 3rd ed. 1913), *Grieg* (with Schjelderup, 1908), *Die musikalische Renaissance des 19. Jahrh.* (1911), *Taschenlexicon für Klavierspieler* (1912; 2nd ed. 1913); *Die Musik seit R. Wagner* (1913); ed. 4th edition of Kullak's *Ästhetik des Klavierspiels* (1905); critical ed. of Ph. Em. Bach's *Versuch über die wahre Art das Klavier zu spielen* (1906); collections of old piano and organ music; has written a number of pieces for piano and a serenade for string orchestra and horns. *Ref.*: (cited): II. 429, 458; VII. 333, 334; VIII. 275, 277.

NIEMETSCHKE, Franz Xavier, friend and biographer of Mozart. *Ref.*: (quoted) VII. 143.

NIESSEN, Wilhelm (1867-): b. Cologne, studied at the Stern Cons. in Berlin, and at the Univ. under Spitta; *Dr. phil.* 1891, with the dissertation *Das Liederbuch des Leipziger Studenten Clodius vom Jahre 1669*; teacher and conductor of the Niessen Choral Society and the Berlin Orchesterverein-

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igung, etc.; theatre Kapellmeister in various places from 1893, conductor of societies in Glogau and in Münster, where he has charge of choral and orchestral performances and the annual Cecilia Festival; lecturer on music at the Univ. from 1902, Univ. Musikdirektor, 1907; chorus-master of the Westphalian Provincial Sängerbund. He composed an opera, *Sesostris*, songs, choral works and piano pieces.

NIETO, Manuel; contemporary Spanish composer of more than 150 operettas (zarzuelas).

NIETZSCHE, Friedrich, the German philosopher (1844-1900): b. Röcken, n. Lützen, d. Weimar; was keenly interested in music and also tried his hand at composition. He was at first a warm partisan of Wagner, and gave vent to his enthusiasm in *Die Geburt der Tragödie aus dem Geiste der Musik* (1872) and *Richard Wagner in Bayreuth* (1876). His opinion of Wagner suffered a total reversion, and in *Der Fall Wagner* (1888) he opposes his former idol as radically as he championed him. Shortly after this he became insane. His philosophical writings contain much matter of interest to musicians. *Ref.*: II. 422; III. 84; VIII. 396, 399f, 409; IX. 475.

NIGOND, Gabriel (poet). *Ref.*: VI. 389.

NIJINSKY, Waslav (1889-): b. Kieff, Russian dancer; appeared in the Imperial Theatre, Petrograd, from age of 11; joined Diaghileff's Ballet Russe and appeared with great success in London, Paris and the United States. *Ref.*: X. 220, 221, 222, 224, 226, 229, 248; portrait, X. 224.

NIKEL, Emil (1851-): b. Sohrau, took orders in Prague, 1877, studied at the Ratisbon School of church music; incumbent of various religious offices in Bamberg, Breslau, Zabrze, Thorn, Marienau and again Breslau, where he is president of the Central Silesian Cecilia Societies; Royal professor, Monsignor and honorary *Dr. theol.* He composed much church music, including 5 masses, 2 requiems, 4 litanies, 2 Te Deums, 6 vesper psalms, a Veni creator (8 parts), 2 Easter offertories and numerous hymns for various occasions; also a cantata, *Cäcilias Gebet*, for 8-part mixed chorus with orch., motets, preludes and marches; also wrote a *Geschichte des gregorianischen Choral*s (Breslau, 1908).

NIKISCH, Artur (1855-): b. Szent Miklos, Hungary; composer and conductor; studied composition with Dessoiff, violin with Hellmesberger at the Vienna Cons., graduating in 1874 with prizes for violin-playing, and for a string sextet. He became violinist in the Vienna court orch., then second conductor in the Leipzig Stadttheater (1882-89). During 1889-93 he was conductor of the Boston Symphony Orchestra and 1893-95 director of the Royal

Opera at Pesth. Since 1895 he has conducted the Gewandhaus concerts in Leipzig, and has also been regularly engaged as guest conductor in Berlin, Hamburg, St. Petersburg, etc. He appeared with the entire Berlin Philharmonic Orchestra on tour in various cities, incl. Paris, Geneva, Zurich, Basle, etc. He was director of studies at the Leipzig Cons., 1902-7 and also director of the Stadttheater, 1905-6. He has also conducted the leading English orchestras and prod. Wagner's 'Ring,' etc., at Covent Garden, 1914. He became Royal Saxon professor in 1901. N. composed an orchestral fantasy on themes from Nessler's *Trompeter*, a symphony, a cantata, a string quartet, violin sonata, etc. His wife, Amélie (née Heusner), opera singer (soubrette) in Cassel and Leipzig, now teaches singing and dramatic interpretation. She also wrote music for 2 Christmas legends. Ref.: IV. 190f; VIII. 485; portrait, VIII. frontispiece.

NIKOMACHUS, surnamed *Geraseus*, after his birthplace, Gerasa (Syria) (2nd cent.): Greek writer on music. His tract, *Harmonics Enchiridion*, was reprinted by Meursius (1616) and Meibom (1652); also a crit. text by Jan (Scriptores, 1895), and a French text by C. E. Ruelle (1884).

NILSSON, Christine (1843-): b. near Wexio, Sweden, famous operatic soprano. She studied with Baroness Lewhausen at Stockholm and F. Berwald there and in Paris. She made her début (as Violetta in *La Traviata*) at the Théâtre Lyrique, Paris, 1864, and remained there 3 years. She visited London, sang at the Paris Opéra, 1868-70; then made long tours with Strakosch in America (1870-2), sang in the principal European cities, and revisited America in 1873, 1874, and 1884. She created Edith in Balfe's *Talismano* (1874) and Elsa in the London production of *Lohengrin* (1875). Marguerite and Mignon were her best rôles. N. was twice married. Ref.: IV. 133, 136.

NIN, Joachim (1859-): b. Havana, Cuba; studied in Barcelona, and in Paris with Moszkowski and d'Indy; toured Europe extensively as pianist, exponent of old keyboard music; advocates the revival of the old cembalo, having written *Clavecin ou piano?* He composed an opera, *L'Autre*, in which he follows the Spanish national tendency of Albeniz and Pedrell. He was teacher at the Schola Cantorum in Paris, 1906-8, and became honorary professor at the Univ. in Brussels, where he resides.

NINI, Alessandro (1805-1880): b. Fano, Romagna, d. Bergamo; pupil of Palmerini at Bologna; director of the School of Singing at St. Petersburg, and *maestro di cappella* at Bergamo Cathedral from 1843. He composed the operas *Ida della Torre* (1837), *La Marescialla d'Anere* (1839), *Cristina di Svezia*

(1840), *Margherita di York* (1841), *Odalisa* (1842), *Virginia* (1843), and *Il Corsaro* (1847); also a fine *Miserere* (a cappella), masses, psalms, etc. Ref.: II. 503 (footnote).

NISARD, Théodore (pseudonym of Abbé Théodule-Eléazar-Xavier Normand) (1812-1887): b. Quaregnon, n. Mons, d. Paris; chorister at Cambrai, studied in Douai; director of a high school at Enghien from 1839, occupying his leisure with the study of church music. He became second chef de chant and organist at St. Germain, Paris, 1849; but soon devoted himself to literary work exclusively. He wrote *Manuel des organistes de la campagne* (1840); *Le bon Ménestrel* (1840); songs for church seminaries; *Le plain-chant Parisien* (1846); *De la notation proportionnelle au moyen-âge* (1847); *Dict. liturgique, historique et pratique du plain-chant et de musique d'église au moyen âge et dans les temps modernes* (1854 with d'Ortigue); *Méthode de plain-chant pour les écoles primaires* (1855); *Études sur la restauration du chant grégorien au XIX^e siècle* (1856); *Du rythme dans le plain-chant* (1856); *Méthode populaire de plain-chant romain et petit traité de psalmodie* (1857); *L'accompagnement du plain-chant sur l'orgue* (1860); *Les vrais principes de l'accompagnement du plain-chant sur l'orgue d'après les maîtres du XV^e et XVI^e siècles* (1860); also monographs on Franco of Cologne, Odo de Clugny, Palestrina, Lully, Rameau, Abbé Vogler, Pergolesi, etc., also pub. with Le Clerq a revised ed. of Jumilhac's *Science et pratique du plain-chant* (1847). He discovered the Antiphony of Montpellier (neumes and Latin letter-notation from A to P). Ref.: VI. 467.

NISSEN (1) **Georg Nicolaus von** (1761-1826): b. Hardensleben, Denmark, d. Salzburg; Danish Councillor of State; married the widow of Mozart in 1809; prepared a biography of Mozart, pub. as *Biographie W. A. Mozarts nach Originalbriefen* (1828). (2) **(Nissen-Saloman), Henriette** (1819-1879): b. Gothenburg, Sweden, d. Harzburg; studied piano under Chopin, 1839; singing under Manuel Garcia at Paris; début at the Italian Opera as Adalgisa in *Norma*, 1843; toured Italy, Russia, Norway, Sweden, and England, 1845-48; sang at Gewandhaus Concerts in Leipzig, 1849-50 and 1853; married Siegfried Saloman in 1850; teacher of singing at the St. Petersburg Conservatory, 1859; pub. a Vocal Method in French, German and Russian (1881). (3) **(née Lie), Erica** (1845-1903): b. Kongsvinger, n. Christiania, d. Christiania; teacher and concert pianist; studied piano under Kjerulf, 1860, and Kullak, Berlin, 1861-66; teacher in Kullak's Academy and toured Germany, Copenhagen and Stockholm, where she was elected a member of the Royal Academy of Sweden.

NITHART VON RIUWENTHAL (12th-13th cent.): Minnesinger, and perhaps the earliest German composer. A MS. of the 14th cent. contains songs with melodies by him; reprinted in facsimile in von der Hagen's *Minnesänger* and in modern notation by Riemann (*Musikalisches Wochenblatt*, 1897), who also arranged 10 of the songs in 4 parts. *Ref.*: I. 219.

NOBLE, Thomas Tertius (1867-): b. Bath, England; noted organist and composer; studied at Royal College of Music under Sir Walter Parratt, Sir Charles Stanford and Sir Frederick Bridge; successively organist of All Saints', Colchester and St. John's, Wilton Road, assistant organist Trinity College, Cambridge, organist and master of the choir, Ely Cathedral, and organist York Minster; founded York Symphony Orchestra (1898); revived York Festival; conducted York Musical Society until 1912; organist and choir-master St. Thomas's Episcopal Church, New York, since 1913; has composed cantata, *Gloria Domini*, music to York Pageant (1909), comic opera, 'Killibegs' (1911), anthems, services, piano and violin solos, etc. *Ref.*: III. 442; IV. 357; IX. 160.

NODERMANN, Preben (1867-): b. Hjørring, Denmark; studied at Lund Univ. (Sweden), *Dr. phil.*, 1894; prod. an opera, *König Magnus*, in Hamburg, 1898; became organist in Malmö, 1899, teacher there, and from 1893 cathedral Kapellmeister in Lund; also wrote an opera, *Gunnlöfs Saga*, an operetta, *Prinz Inkognito* (Copenhagen, 1909, pub. as *Die Jungfernstadt*); also children's songs, children's choruses, *Kinderspiele*, sacred choruses, motets, organ preludes, violin serenades, violin duets, piano pieces, etc.; wrote a pedagogical treatise, studies on Swedish hymnology, on the dramatic versions of the Orpheus legend, etc. (all in Swedish).

NODNAGEL, Ernst Otto (1870-1909): b. Dortmund, d. Berlin; studied at Heidelberg and Royal High School of Music, Berlin; critic and vocal teacher at the Cons. in Königsberg; lieder singer, composer of lyric recitatives, two symphonic poems and other orchestra pieces, vocal solos with orchestra. He wrote analyses of works by Schilling, A. Mendelssohn and Mahler; also *Jenseits von Wagner* und *Liszt* (1902) and other studies.

NOGUERAS, Costa: contemp. composer of 3 Spanish operas, produced in Barcelona. *Ref.*: III. 407; IX. 478.

NOHL, Karl Friedrich Ludwig (1831-1885): b. Iserlohn, d. Heidelberg; studied jurisprudence at Bonn, Heidelberg, and Berlin; music with Dehn and Kiel, Berlin; lecturer at Heidelberg (*Dr. phil.*), 1860; honorary professor at Munich, 1865-68; professor at Heidelberg, 1880; pub. *Beethovens Leben* (3 vols., 1864-77); *Briefe Beethovens* (1865); *Mozarts Briefe* (1865, 2nd ed.

1877); *Neue Briefe Beethovens* (1867); *Musikerbriefe* (1867); *Mozarts Leben* (2nd ed., 1876); *Beethoven, Liszt, Wagner* (1874); *Beethoven nach den Schilderungen seiner Zeitgenossen* (1880); *Mosaik* (1882); *R. Wagners Bedeutung für die nationale Kunst* (1883); *Das moderne Musikdrama* (1884); and other works, including biographies of Haydn, Mozart and others.

NOLA, [Giovanni] Domenico [de Giovene] da (16th cent.): composer of 4-part and 5-part madrigals (1545, 1564); motets; 4-part villanelles (pub. by Claudio Merulo in 3 and 4 parts, 1570); *canzoni*; *villaneschi* (1541).

NOLOPP, Werner (1835-1903): b. Stendal, d. Magdeburg; school teacher and composer of male choruses of wide popularity.

NORDICA, Lillian (stage name of Lillian Norton[-Gower-Doeme]-Young) (1859-1914): b. Farmington, Me., d. Australia; operatic soprano; pupil of John O'Neill and New England Cons., and later of San Giovanni, in Milan. She first appeared in concert in Boston, 1876, and in 1878 travelled in Europe as soloist with Gilmore's Band. She made her operatic début at Brescia in *La Traviata*, sang with success in Genoa, St. Petersburg, Danzig, Königsberg, Berlin and Paris, where she first sang Marguerite at the Opéra in 1881. In 1887 she first appeared at Covent Garden, London, and in 1893 at the Metropolitan Opera House, New York, where she became famous for her magnificent impersonation of leading Wagnerian rôles. She also sang in oratorio and in concert in America, England, and the Continent. She was married three times. *Ref.*: IV. 138, 142f, 147, 152; portrait, IX. frontispiece.

NORDQVIST, [Johann] Conrad (1840-): b. Venersborg, Sweden, studied at the Stockholm musical academy, afterward acting as military band master in Dresden and Paris, by virtue of state subvention; organist in Stockholm, 1875, choral conductor, 1876, and second Kapellmeister, 1879, at the royal theatre there, also teacher of harmony at the royal academy, and court Kapellmeister, 1855. After ceding the direction of the opera to Hallén in 1892, he resumed it in 1898, retiring in 1908. He wrote orchestral works, piano pieces and songs.

NORDRAAK, Richard (1842-1866): b. Christiania, d. Berlin; studied with Kiel and Kullak; composer whose premature death put an end to a career of great promise; wrote music to Björnson's 'Maria Stuart in Scotland' and 'Sigurd Slembe', national songs, piano pieces, etc. *Ref.*: III. xv, 92.

NOREN, Heinrich Gottlieb (1861-): b. Graz; noted violinist and composer; pupil of Massart in Paris, Gernsheim in Berlin and Otto Klauwell in Cologne; concert-master in Belgium, Spain, Russia and Germany; founded a conserva-

Norlind

tory in Crefeld (1898); teacher in Stern Cons., Berlin (1902-1907); has composed *Kaleidoskop* (orchestral variations on themes from Strauss's *Heldenleben*), a symphony, *Vita*, a violin concerto, suite for violin and piano, piano trio, violin sonata, 'cello sonata, serenade for large orchestra, divertimento for 2 violins and piano; an opera, *Der Schleier der Beatrice*; pieces for violin, piano, 'cello, harmonium, choruses, songs, etc. *Ref.*: VIII. 420.

NORLIND, Tobias (1879-): b. Hvellinge, Sweden; studied in Lund, at the Leipzig Cons. and with Thuille in Munich, also musical science at the univ. there, in Paris, London, Berlin, Upsala, and Lund. After teaching in public high schools and investigating the gymnasium in Sweden he became docent for musical science at Lund Univ. (*Dr. phil.*, 1909). He pub., in Swedish, a Swedish musical history (1901; German, 1904), a study on the history of the recitative, and studies on school singing in Scandinavia, Swedish folk-lore, etc.; also, in German, a number of historical articles in the *Sammelbände* of the Int. Mus. Soc., also pedagogical studies. An *Allmänd Musik-Lexikon*, containing much valuable material concerning Scandinavian musicians, appeared in parts, beginning 1913.

NORMAN, Ludwig (1831-1884): b. Stockholm, d. there; pupil of Lindblad and the Leipzig Cons.; teacher of composition at the Royal Academy, Stockholm, 1857; conductor of the New Philharmonic Society, 1859; Kapellmeister at the Stockholm Opera, 1861, and conductor of the symphony concerts there. He composed 4 symphonies (No. 2, E maj., and No. 3, D min. pub.), 4 overtures, 4 marches, 4 sets of incidental music, a string octet, string sextet, string quintet, 6 string quartets, a piano sextet, a piano quartet, 2 trios, 4 violin sonatas, a viola sonata, a 'cello sonata, a suite for 2 violins; 9 cantatas with orch., an oratorio, choral songs, songs (11 books), etc. *Ref.*: III. 69, 79.

NORMAND. See NISARD.

NORONHA, Francisco de Sá (1820-1881): b. Vianna do Castello, d. Rio de Janeiro; celebrated violinist; self-taught, also as composer; prod. comic operas, operettas, vaudevilles, etc., in Portugal and Brazil, and wrote a number of compositions for the violin.

NORRIS, Homer Albert (1860-1911): b. Wayne, Me.; noted composer and writer; studied at New England Cons. of Music, and in Paris with Dubois, Guilmant, Gigout and Godard; teacher, lecturer and organist of St. George's Episcopal Church, New York; author of 'Practical Harmony on a French Basis' (1896), 'The Art of Counterpoint' (1899), 'The Flight of the Eagle' (1905); contributor to musical periodicals; composer of about 50 songs, sacred music, etc. *Ref.*: IV. 437f.

Nourrit

NOSKOWSKI, Sigmund (1846-1909): b. Warsaw, d. Wiesbaden; studied at the Warsaw Musical Institute, 1864-7; under Kiel and Ralf at Berlin, 1873; conductor of the Bodau Society, Constance, 1876; director of the Musical Society at Warsaw, 1881; professor at the Conservatory there, 1888; second Kapellmeister of the Philharmonic Society (1904), and the opera (1906), Warsaw; invented a musical notation for the blind; composed an opera *Livia* (Lemberg, 1898); symphonies; ballet-music; overture *Das Meerauge*; string quartet and piano music.

NOTKER, called **Balbulus** (the Stammerer), (840-912); monk at St. Gall, and composer of 'sequences,' of which some, including the *Media in vita in morte sumus*, are still extant (reproduced in Schubiger's *Die Sängerschule von St. Gallen*, 1858). Four treatises by N. (or by Notker Labeo). *De octo tonis*, *De tetrachordis*, *De octo modis*, and *De mensura fistularum organicarum* are printed in Gerbert's *Scriptores*; another, on the division of the monochord (as well as the first and last of the above), is given in Riemann's *Studien zur Geschichte der Notenschrift*. *Ref.*: I. 149f; VII. 369.

NOTTEBOHM, Martin Gustav (1817-1882): b. Ludenscheid, Westphalia; d. Graz; pupil of Berger and Dehn at Berlin, of Schumann and Mendelssohn at Leipzig, of Sechter at Vienna, where he taught and wrote chiefly on Beethoven. He pub. *Ein Skizzenbuch von Beethoven* (1865); *Thematisches Verzeichniss der im Druck erschienenen Werke von Beethoven* (1868); *Beethoveniana* (2 vols., 1872, 1887); *Beethovens Studien* (vol. I, 1873; B's exercises, etc., under Haydn, Albrechtsberger and Salleri, after the orig. MSS.); *Thematisches Verzeichniss der im Druck erschienenen Werke Franz Schuberts* (1874); *Neue Beethoveniana* (1875); *Mozartiana* (1880); *Ein Skizzenbuch von Beethoven aus dem Jahre 1803* (1880). *Ref.*: (quoted) II. 140, 158; VI. 150.

NOUGUÉS, Jean (1876-): b. Bordeaux; resident in Paris; composer of operas, including *La mort de Tintagilio* (Paris, 1905), *Chiquito* (Paris, 1909), and *Quo Vadis?* (Nice and Paris, 1909, also Berlin and United States), *La vendetta* (Marseilles, 1911), *L'éclaircié* (Paris, 1914), etc., etc.; also 2 ballets, and a pantomime, *Le désiré*, *La Chimère et l'amour*, (Paris, 1906).

NOURRIT, Adolphe (1802-1839): b. Paris, d. Naples; operatic tenor; pupil of Garcia; made his début at Opéra, as Pylades in Gluck's *Iphigénie en Tauride* in 1821. In 1825 he became leading tenor as successor to his father, Louis N. (1780-1831), but resigned in 1837 because Duprez was associated with him for the interpretation of prin-

cipal rôles. He was so disturbed mentally by this supposed slight, that in spite of a successful tour in Belgium, southern France, and Italy, he committed suicide after singing at a benefit concert in Naples. He taught in the Paris Cons. for ten years, being an excellent teacher as well as a remarkable singer, and composed the ballets *La Sylphide*, *La Tempête*, *Le diable boiteux*, *L'île des pirates*, etc., danced by Taglioni and Fanny Elssler. The rôles of Robert, Masaniello, Arnold, Eleazar, Raoul, and many others, were written for him. *Ref.*: II. 185; IX. 160.

NOVAČEK, Ottokar (1866-1900): b. Weisskirchen, Hungary; d. New York; studied with Dont in Vienna, Schradieck and Brodsky in Leipzig; winner of the Mendelssohn prize, 1889; member of the Brodsky Quartet, member of the Boston Symphony Orchestra, 1891; first viola player in the New York Symphony Orchestra and again member of the new Brodsky Quartet, retiring because of failing health in 1899; composed 3 string quartets, a piano concerto, Bulgarian dances for piano and violin, a 'Diabolic' *Perpetuum mobile* for violin and orchestra, violin pieces, piano pieces, etc.

NOVAK, Vítěslav (1870-): b. Kamenitz, Bohemia; composer; studied at Cons. of Prague under Jiránek, Stecker and Dvořák; teacher of composition at the Prague Cons. since 1909. His works include a string quartet, a piano quartet, a piano trio; suite, *Exotica*; *Sonata eroica*; overtures; symphonic poems, *In der Tatra*, *Von ewiger Sehnsucht* and *Toman und die Waldsee*; *Der Sturm* and *Die Totenbraut* for soli chorus and orchestra; compositions for chorus, Slavic and Gypsy songs, dances, etc. *Ref.*: III. 182, 183f; VII. 589; VIII. 382.

NOVAKOVSKI, Joseph (1800-1865): b. Mniszck, near Radomsk, Poland; d. Warsaw, where he studied at the Cons. and was professor at the Alexander Institute; toured extensively as pianist; composer of chamber music, piano music, songs, an overture and church music, about 60 works in all.

NOVELLO (1) **Vincent** (1781-1861): b. London, d. Nice; chorister in the Sardinian Chapel, later deputy organist to Webbe and Danby, and organist at the chapel of the Portuguese Embassy, 1792-1802. He was pianist to the Italian Opera, 1812; co-founder and occasionally conductor of the Philharmonic Society, and organist at the Roman Catholic Chapel, Moorfields, 1840-43, retiring in 1849. In 1811 N. founded the London music publishing house of Novello & Co. (now Novello, Ewer & Co.). He composed some sacred music (masses, motets, anthems, etc.), and pub. some notable collections, including 'A Collection of Sacred Music' (1811, 2 vols.); 'Purcell's

Sacred Music' (1829, 5 vols.); 'Croft's Anthems'; 'Greene's Anthems'; 'Boyce's Anthems'; also masses by Haydn, Mozart and Beethoven. *Ref.*: VI. 332, 475. (2) **Clara Anastasia** (b. London, 1818): daughter of (1); soprano who sang in oratorio and concert till 1860.

NOVERRE, Jean-Georges (1727-1810): b. Paris, d. St. Germain; dancer who introduced dramatic action into the ballet (ballet pantomime). He was also solo dancer at Berlin; ballet-master at the Opéra-Comique, Paris, 1749; at London, 1755; at Lyons, Stuttgart, Vienna, Milan, and (1776-80) at the Opéra, Paris. *Ref.*: II. 13, 104; IX. 37; X. vi, 10, 87, 89, 91, 99, 151, 152, 180, 196.

NOVIKOFF: Russian ballet dancer. *Ref.*: X. 185.

NOVITZKAYA: Russian ballerina. *Ref.*: X. 151, 181.

NOVOTNY, Wenzel (1849-): b. Pocatelr, Bohemia; writer and editor; studied at organ school of Prague; for several years editor of the Bohemian musical journal, *Dalibor*, and contributor to other journals; translated into Bohemian about 100 opera librettos, including those of Wagner; has collected Bohemian folk-songs and composed several songs and works for violin. *Ref.*: III. 182.

NOWOWIEJSKI, Felix (1877-): b. Wartenburg, Ermeland; conductor and composer; studied at Stern Cons., Berlin, at Ratisbon with Bellermann and at Max Bruch's school in Berlin; violinist of the regimental chapel at Allenstein; travelled in Austria, Italy, France, and Belgium; teacher of composition and director of choruses in Berlin; director of the Musikalische Gesellschaft at Cracow and Kapellmeister of the symphony concerts there since 1909. His compositions include *Quo Vadis*, for soli, chorus, orchestra and organ (1907); *Die Auffindung des heiligen Kreuzes*, for soli, chorus, orchestra and organ (1906); *Slovenische Volkszene*, for chorus and orchestra; *Der Kompass*, an opera; an overture, *Polsische Brautwerbung*; 2 symphonies, songs, works for organ, etc. *Ref.*: VI. 396.

NUCEUS. See GAUCQUIER.

NUITTER (anagram pseudonym for Truinet), **Charles Louis Etienne** (1828-1899): wrote scenarios for ballets; translated texts of Weber's 'Oberon' and 'Preciosa', Bellini's 'Romeo and Juliet', Wagner's 'Rienzi', 'Flying Dutchman', 'Tannhäuser' and 'Lohengrin', etc., into French; arranged the archives of the Paris Opéra and wrote *Le nouvel Opéra* (1875), and, with Thoinan, *Les origines de l'Opéra français* (1866). *Ref.*: X. 151, 152.

NUMA: mythical founder of Roman sacred dance. *Ref.*: X. 10, 73.

NUX, Paul (1853-): b. Fontainebleau; composer of opera successfully produced in Stuttgart.

Oakley

Ochs

OAKLEY, [Sir] Herbert Stanley (1830-1903): b. Ealing, Middlesex; d. Eastbourne, London; studied at Christ Church, Oxford, with Elvey, with Schneider in Dresden and at the Leipzig Cons. Besides knighthood, honorary titles were bestowed upon him by Archbishop of Canterbury and the universities of Oxford, Dublin, Edinburgh, etc. During 1856-1891 he held the professorship of music at Edinburgh University, then became professor emeritus. He gave regular organ concerts in Edinburgh and published arrangements of Scotch folk-songs, also vocal works, some with orchestral choruses, part-songs, anthems, orchestral works, piano pieces, etc. *Ref.*: VI. 493.

OBER, Margarete: contemp. operatic soprano, singing in Germany and the United States (Metropolitan Opera House). *Ref.*: IV. 155.

OBERDORFFER, Martin (1865-): b. Hamburg, Germany; music dealer and publisher in Leipzig, 1888-1900; then studied with Gudehus in Dresden, etc., and became a concert baritone; also composed songs.

OBERHOFFER (1) Heinrich (1824-1885): b. Pfalzel, near Treves, d. Luxemburg; professor at Luxemburg Seminary; organist at Treves and at St. Michael's, Luxemburg; composer of church music; author of text-books for pianoforte and composition; founder of the musical journal *Cécilia* (Treves).

(2) **Emil**: b. Bavaria; contemp. American conductor; founded the Minneapolis Symphony Orchestra in 1905, and has been its conductor since then, appearing not only in regular annual series of concerts in Minneapolis, but also in New York and other cities. *Ref.*: IV. 198.

OBERLEITHNER, Max von (1868-): b. in Schönberg, Moravia; composer of the operas *Erlöst* (1 act, Düsseldorf, 1899), *Ghilana* (Cologne, 1901), *Aphrodite* (Vienna, 1912), *Abbé Mouret* (Magdeburg, 1908) and *La Vallière* (Bremen).

OBERMEYER, Joseph (1749-after 1816): b. Nezabuditz, Bohemia; d. Prague; pupil of Kamel and Tartini, he was greatly influenced by the latter; violinist to Count Waldstein.

OBERTHUR, Karl (1819-1895): b. Munich, d. London; harp virtuoso and composer; studied in Munich; played

at Wiesbaden, Zürich, Mannheim and Frankfurt; settled in London in 1844, where he taught and composed. His works number more than 200, including quartets for 4 harps, trios for harp, violin and 'cello, a concertino and other solo pieces for harp, a nocturne for 3 harps, 2 overtures, violin, 'cello, pianoforte pieces, a mass (with harp), a Legend (with harp), cantatas, songs and an opera, *Floris de Namur*.

OBIN, Louis (1820-1895): b. near Lille; d. Paris; singer (basso cantante).

OBRECHT. See **HOBRECHT**.

OBRIST, Aloys (1867-1910): b. San Remo; pupil of Müller-Hartung and Becker, *Dr. phil.*, Berlin, 1892; conductor at Rostock, Brunn and Augsburg; in 1895 court Kapellmeister at Stuttgart; from 1900 custodian of the Liszt Museum and collector of musical instruments in Weimar; again conductor in Stuttgart, 1907-08. He committed suicide after killing the singer, Anna Sutter, in a fit of jealousy. His valuable collection of old instruments was turned over to the Bach Museum in Eisenach by his brother.

O'CAROLAN, Turlogh (1670-1738): b. Newtown, Meath; d. Alderford House, Roscommon; a blind itinerant harpist and singer of nationalistic melodies composed by himself. A few of his songs were preserved and published by his son (1747).

OCHS (1) Traugott (1854-): b. Altenfeld; studied with Stade, Erdmannsdörfer, Kiel and at the Royal Institute for Church Music; organist, teacher and director at Weimar, Guben and Brunn; in 1900 municipal Musikdirektor at Bielefeld, where four years later he founded a Cons. In 1907 he became court conductor and Cons. director at Sondersheim. In 1911 he founded his own Conservatory in Berlin. His compositions include choruses for orchestra and for male voices, a Requiem, organ works, etc. (2) **Siegfried** (1858-): b. Frankfurt-on-Main; studied at Darmstadt Polytechnic, Heidelberg Univ. and the Berlin Royal High School; founder and conductor of the Philharmonic Chorus in Berlin; composer of a light opera (prod. 1888, Hamburg), songs, duets, etc. (3) **Erich**: son of (1); conductor of the Kurkapelle in Kolberg, 1912-13, of popular concerts in Berlin; since 1914 conductor in Stockholm.

OCHSENKUHN, Sebastian (1521-1574): d. Heidelberg; lutenist; pub. a *Tabulaturnbuch* containing 77 motets, Lieder, French chansons, etc., in lute arrangements.

ÖCHSLER, Elias (1850-): b. Spielberg, Bavaria; music teacher in Bamberg seminary, then at the University in Erlangen, and director of the Church Music Institute there.

OCKENHEIM. See OKEGHEM.

ODENWALD, Robert Theodor (1838-1899): b. Frankenthal, near Gera; d. Hamburg; singer, vocal teacher and choir leader at Elbing and Hamburg; composer of psalms and part songs.

ODINGTON, Walter de (The Monk of Evesham) (13th cent.): b. Odington, Gloucestershire; author of *De Speculatione musicae*, important as one of the few documents extant on measured music of that period preserved in Christ College, Cambridge, but first reprinted by Coussemaker in 1864 (*Scriptores*, I). It contains the first explanation of the relations of major and minor third (4:5, 5:6), with a demonstration of the comma 80:81 and the consonant triad. *Ref.*: I. 228.

[St.] **ODO DE CLUGNY** (d. 942): pupil of Remi d'Auxerre; canon and chapel singer at Tours; abbot successively of Aurillac, Fleuri and at Clugny (927-942). The *Dialogus de musica* or *Enchiridion* [musices], reprinted in Gerbert's *Scriptores* (I), was written by him or under his authority; also a *Tonarius* and another tract concerned with music, not yet published. He appears to have introduced the present letter notation from A to G (instead of the A-G signifying our C-D); also the first to use the Greek Γ (gamma) for the note A, as well as the dual form of the *b* as *rotundum* and *quadratum* (Cf. I, 156).

OESTERLE, Otto (1861-1894): b. St. Louis, d. Darien, Conn.; flutist in the New York Philharmonic and Thomas orchestras; teacher at the National Conservatory, New York.

OFFENBACH (1) **Jacques** (1819-1880): b. Cologne, d. Paris; studied the 'cello with Vasin at the Conservatoire; became 'cellist at the Opéra-Comique; conducted at the Théâtre français, where he made his first success with the *Chanson de Fortunio*, interpolated in Musset's *Chandelier*; then founded the Bouffes Parisiens, which he conducted first in the Salle Lacazes, then the Théâtre Comte (1855-66), where he prod. many of his best-known works. In 1872 he became manager of the Gaité, continued by Vizzentini in 1876 as Théâtre lyrique. He then made a tour of America, which he describes in his *Notes d'un musicien en voyage* (1877). He wrote in all 102 stage pieces of light and often frivolous character, aptly termed by the French *musiquettes*. Their style is superficial,

as is their content, but they escape bathos through a certain piquant charm. They also have historical significance because of the light they throw upon the life of Paris during the two Empires. The most popular among them are *Orphée aux enfers* (1858), *La belle Hélène* (1864), *Barbe-bleue* (1866), *La vie parisienne* (1866), *La Grand-duchesse de Gêrolstein* (1867), *Madame Favart* (1879) and *Les alceves*. *Marietta* and *Pepito* are of a more serious character, as is his posthumous work *Les contes d'Hoffmann* (1881), still frequently performed. Early in his career O. wrote some 'cello pieces, 'cello duets, piano pieces, and songs. *Ref.*: II. 392ff; (in America) IV. 134; IX. 233f, 236, 247. (2) **Jules** (1815-1880): brother of (1); was conductor at the Bouffes Parisiens for some years.

OGINSKI (1) [Count] **Michael Casimir** (1731-1803): b. Warsaw, d. there; maintained an orchestra on his estate, Slonin, Lithuania; also improved the harp. (2) [Count] **Michael Cleophas** (1765-1833): b. Gutzów, d. Florence; pupil of Kozłowski and Viotti; composer of polonaises, romances, marches and operas. (3) **Prince Gabriel** (1788-1843): b. Lithuania, d. there; a violinist of the same family.

ÖGLIN, Erhard (16th cent.): printer of music at Augsburg; used types in the printing of measured music (the *Melopœiae sive harmoniae tetracenticae* of Peter Tritonius, 1507, and the German polyphonic song book of 1512).

OHNESORG, Karl: contemporary conductor (Stadttheater, Halle, 1912-13); composer of operas, a ballet and operettas prod. in Lübeck, Riga, Dresden and Nuremberg.

OKEGHEM (Ockenheim, Okekem, Okenghem, Okeguan, Okegheim, etc.), **Jean de** (ca. 1430-1495): b. Termonde, East Flanders; d. Tours; contrapuntist and founder of the second Netherland School. He was chorister at Antwerp Cathedral, probably a pupil of Dufay at Cambrai about 1450 and 1454, composer and *premier chapelain* to Charles VII at Paris, 5 years later treasurer of the Abbey St. Martin of Tours, 1465 court conductor in Paris. He travelled in Spain (1469) and in Flanders (1484) as a representative of Louis XI. He is the oldest master of the consistently imitative *a cappella* style in church music (the secular chanson adhering to the instrumentally accompanied style for another generation). His extant compositions consist of 15 masses, 7 motets, 19 chansons, 4 canons, a 36-part *Deo gratia*. Only some movements of the mass *Cujusvis toni* have been newly printed (Förckel, Ambros, etc.), besides the riddle canon in various histories, and the chanson *Sevoistre cœur* in Ambros. O. was the teacher of many famous pupils, among them Josquin des Prés, Brumel and Compère. *Ref.*: I.

244, 246ff, 250, 256; VI. 48f; mus. ex., XIII. 20.

OLDBERG, Arne (b. 1874): b. Youngstown, O.; teacher and composer; studied in Chicago, Vienna and Munich; professor of music in Northwestern Univ., Ill.; has composed chamber music, a piano sonata, etc.; also 2 symphonies, 2 overtures and 12 orchestral variations. *Ref.*: IV. 373ff; portrait, IV. 368.

O'LEARY (1) Arthur (1834-): pupil of Leipzig Conservatory and London Royal Academy; 1856, professor at the same, and later at the National Training School for Music. His works include compositions for orchestra and for piano. (2) **Rosetta** (wife of Arthur): King's scholar at the Academy, 1851; composer of popular songs.

OLIBRIO, Flavio Aniclo. See AGRICOLA, JOHANN FRIEDRICH.

[dall'] OLIO, Cesare (1849-1906): b. Bologna, d. there; professor at the Liceo Musicale; comp. several operas.

OLIPHANT, Thomas (1799-1873): b. Condio, Perthshire; d. London; president of the Madrigal Society; writer of madrigals; pub. a collection *La Musa madrigalesca* (400 numbers), also Tallis' 40-part motet *Spem alium* and other vocal works; translated *Fidelio* into English.

OLIVER, Henry Kemble (1800-1885): b. Beverley, Mass.; d. Boston; organist and musical director at Lawrence and at Salem, Mass.; composed hymn tunes, motets and a *Te Deum*; pub. (1848, 1860, 1875) three collections of national tunes, church music and original hymn tunes respectively.

[d'] OLLONE, Max (1875-): b. Besançon; pupil of Lavignac and Massenet at the Conservatoire, where he took the *Prix de Rome*, 1897. He has written a cantata, *Frédégonde*; a lyric scene, *Jeanne d'Arc à Domrémy*; an opera, *Le retour* (Angers, 1913); a pantomime, *Bachus et Sélène* (Béziers, 1901); an oratorio, *François d'Assisi*; songs and chamber music.

OLSCHLEGEL, Alfred (1847-): b. Annsch, Bohemia; conductor and composer; studied at the Prague Organ School; conducted in Hamburg, Carlsbad, Vienna, etc.; wrote 4 operettas, prod. between the years 1884-1898.

OLSEN, Ole (1850-): b. Hammerfest, Norway; inspector of army bands in Christiania since 1899; composer of 2 symphonic poems, a symphony in G, the operas *Leyla* (1908), *Stallo*, *Stig Hvide*, *Svein Uråd*; an oratorio, *Nidaros* (1897); also piano pieces, 'Rumanian Songs,' etc. *Ref.*: III. 98; VIII. 353f.

O'MARA, Joseph (1866-): b. Limerick; operatic tenor in London; toured England and America.

ONDRICZEK, Franz (1859-): b. Prague; violinist; pupil of his father, the Prague Cons., also of Massart at the Conservatoire (premier prix);

made concert tours; in 1908 he founded the Ondriczek Quartet in Vienna; with the physician, S. Mittelmann, wrote a violin method based upon anatomic-physiological principles; composed an orchestral rhapsody, a violin concerto, etc.

O'NEILL (1) Norman (1875-): b. Kensington; pupil of the Hoch Cons., Frankfurt; composer of music for 'Hamlet,' 'Lear,' Maeterlinck's 'Blue Bird,' etc.; concert overtures for orch.; 2 suites for string orch., 'In Spring-time' and 'Miniatures'; orch. variations, Scotch Rhapsody, trio variations, 'cello sonata, trios, works for piano and violin; piano pieces; French songs; a choral fantasy, 'Woldemar' (with orch.), and *La belle dame sans merci*, for baritone and orch. (2) **Adine**, wife of Norman; pianist; studied with Clara Schumann.

ONOFRI, Alessandro (1874-): Italian composer of the operas *Biancafiore* (Venice, 1910), *L'assiuola* (Rome, 1912), and an operetta, *La famiglia modello* (Leghorn, 1914).

ONSLow, Georges (1784-1852): b. Clermont-Ferrand, Puy de Dome; d. there; was of aristocratic English descent; passed some of his youth in London and there studied with Hüllmandel, Dussek and Cramer; also passed much time in Paris and on his estate near Clermont, where he cultivated ensemble music, playing the 'cello himself. He composed much chamber music greatly admired in Paris, including 34 string quintets (*ad lib.* for 2 violins, viola and 2 'cellos, for 2 violins, 2 violas and 'cello, or 2 violins, viola, 'cello and bass, the difficult bass part being intended for Dragonetti); also 36 string quartets, 10 piano trios, 6 violin sonatas, 3 'cello sonatas, a sextet for piano, flute, clarinet, horn, bassoon and double-bass (or string quartet instead of the wind parts), a nonet for wind and strings (with bass), also 3 piano sonatas, 2 sonatas for piano, 4 hands; 4 symphonies, a solo scene for bass and orchestra. After a number of these had already appeared, O. studied dramatic composition with Reicha, but his 3 comic operas, prod. in Paris, 1824-37, were not successful. In 1842 he was elected to the Academy as Cherubini's successor. *Ref.*: VIII. 233.

OPelt, Friedrich Wilhelm (1794-1863): b. Rochlitz, Saxony; d. Dresden; author of 2 works on music (1834, 1852). Opelt's treatment is purely scientific, dealing with the mathematical and physical sides of music.

OPIENSKI, Hetrich (1870-): b. Cracow; studied with Zelénski there, d'Indy in Paris, Urban in Berlin, Riemann and Nikisch in Leipzig; teacher of musical history at the school of Music and since 1908 conductor of the opera at Warsaw. He wrote a cantata, a symphonic poem, an opera,

Maria, songs, violin pieces, 2 symphonic poems (the second, 'A King's Love,' being prize-crowned); also orchestrated the *Tatra Album* of Paderewski. He became *Dr. phil.*, Leipzig, 1914, with a study on the lute-master, Valentin Grapp, having written also studies on *Jacob polonais* et *Jacobus Reys* (1909), Chopin (2 in Polish, 1 in German), also a 'Polish Manual of Musical History' (1912).

OPITZ, Martin (17th cent.): German poet, who was commissioned to translate Rinuccini's *Dafne* for Dresden, his version being set to music by H. Schütz. *Ref.*: IX. 29.

ORDENSTEIN, Heinrich (1856-): b. in Worms; studied at the Leipzig Cons., later in Paris; toured as pianist; teacher in Carlsruhe and Kulak's Academy, Berlin; founded the Grand-Ducal Conservatory in Baden; titular professor and court councillor; pub. a *Führer durch die Klavierliteratur* (1912).

OREFICE, Giacomo (1865-): b. Vicenza; Italian composer of operas, including *Mariska* (Turin, 1889), *Consuelo* (Bologna, 1895), *Il gladiatore* (Madrid, 1898), *Chopin* (Milan, 1901), *Cecilia* (Venice, 1907), *Radda* (Milan, 1912), and a ballet, *La soubrette* (Milan, 1907). *Ref.*: III. 378.

[del'] OREFICE, Giuseppe (1848-1889): b. Fara, Abruzzo, Chietino; d. Naples; conductor and dramatic composer.

ORGENI, [Anna Maria] Aglaia (real name *von Görger St. Jürgen*) (1848-): b. Tismenice, Galicia; coloratura soprano, who was trained by Mme. Viardot-Garcia; sang at the Berlin court opera, 1865, and 'guest' rôles elsewhere; teacher of singing at the Dresden Cons.; the first woman to receive the title of professor in Germany.

ORLANDI, Fernando (1777-1848): b. Parma, d. there; composer of 26 operas; singing teacher at Milan Cons. and Munich and Stuttgart.

ORLANDINI, Giuseppe Maria (1685-1750): b. Bologna, d. Florence; composer of 3 oratorios and 44 operas, prod. at Venice, Florence and Bologna, including a comic opera, *Il giocatore* (1719), historically significant.

ORLANDO DI LASSO, or ORLANDUS LASSUS. See LASSO.

ORLOFF (1) Gregor Vladimir (1777-1826): b. St. Petersburg, d. there; author of an essay on the history of Italian music (2 vols., 1822), translated into German by Ad. Wagner two years later. (2) **V. C.**: contemp. director of the Metropolitan choir in St. Petersburg. *Ref.*: III. 143.

ORNITHOPARCUS (Greek form of *Vogelsang*), **Andreas** (16th cent.): b. Memmingen; 1516 *Magister artium* in Tübingen; author of one of the best 16th cent. works on theory, still extant, *Musicae activae micrologus* (printed

in 1517, etc.; translated into English by Dowland, 1609). He travelled, it appears, extensively in Germany, Austria-Hungary and Russia.

ORNSTEIN, Leo (1895-): b. Kremmentschug, South Russia; studied at St. Petersburg Cons. and with Mrs. Bertha F. Tapper in New York; toured France, England, Norway and America as pianist, playing also his own compositions. These consist chiefly of characteristic pieces and 'impressions' for the piano, of predominately dissonant or so-called 'futuristic' tendency; also a string quartet, 'cello pieces, etc. *Ref.*: III. 393; IV. 442.

OROLOGIA, Alessandro: name of two 17th cent. composers of madrigals. One became court vice-chapelmaster at Prague, 1603, the other was at the Electoral court of Dresden.

ORPHEUS: Greek mythical character, the son of Apollo, who is especially connected with song to the lyre. The tradition that the oldest Greek music came from the north is embodied in O. The family functioning as singers and priests at the Eleusinian mysteries traced its genealogy to Eumolpos, a son of Musaios, the pupil of O. The supposed poetic works of O. are forgeries by the priest Anomakritos. The story of Orpheus and Euridice has been the theme of innumerable operas. *Ref.*: I. 92f, 111.

ORTH (1) John: b. Auweiler, Bavaria; studied with Kulak, Deppe, Kiel and others; piano teacher in Boston from 1875; composer of piano music. (2) **Lizette E. [Blood]**: wife of (1); composer of children's operettas.

[d'] ORTIGUE, Joseph Louis (1802-1866): b. Cavallon, Vauluse; d. Paris; musicologist, chiefly concerned with church music; also contributor to musical reviews and joint founder with Niedermeyer of *La Maitrise* (its sole editor 1858-60, resumed it in 1862 as *Journal des Maitrises*, 1 year only). He pub. *De la guerre des dilettanti, ou de la révolution opérée par M. Rossini dans l'opéra français* (1829); *Le balcon de l'opéra* (1833); and *Dictionnaire liturgique, historique et théorique du plain-chant* (1854 and 1860, partly with Nisard); *Introduction à l'étude comparée des tonalités et principalement du chant grégorien et de la musique moderne* (1853); *La musique à l'église* (1861); also, with Niedermeyer, *Traité théorique et pratique de l'accompagnement du plain-chant* (1856; 2nd ed., 1876), etc., etc.

ORTIZ, Diego (16th cent.): b. Toledo; Neapolitan court *maestro* about 1553, also private *maestro* to the Duke of Alba; composer of church music (hymns, Magnificat, motets, psalms in 4 to 7 parts, 1565); also directions for improvising variations of melodies on string instruments (1553). Some sacred vocal pieces in lute tablature and in

Ortlepp

MS. are contained in Valderrabano's *Selva de Sirenas* (1547).

ORTLEPP, Ernst (1800-1864): b. Droyssig, near Zeitz; d. Almrich; pupil, then organist in the monastery school at Pforta; studied theology in Leipzig; became author, poet and musical critic; wrote *Beethoven, eine phantastische Charakteristik* (1836), *Grosses Instrumental und Vokalkonzert* (16 brochures, 1841), and fiction dealing with Haydn, Mozart and Beethoven.

ORTO, Marbriano (correctly **Giovanni**) de (16th cent.): chapel singer at Rome and at the court of Philip the Fair of Burgundy; composer of masses (1505), motets, chansons (1500-1503), a lamentation, etc., printed by Petrucci and still extant in MS. in the Papal and the Viennese libraries. His birth name was Jean Dujardin.

OSBORN-HANNAH, Jane: contemp. concert and operatic soprano; appeared in Leipzig, London, New York and with the Chicago-Philadelphia Opera Company (Wagnerian rôles, etc.).

OSBORNE (1) **George Alexander** (1806-1893): b. Limerick, d. London; pupil in Paris of Pixis, Kalkbrenner in piano, and Fétis in composition; composer of 3 operas, 3 overtures, many duets for piano and violin (43 with de Bériot, etc.), trios and other chamber music, fantasies, variations, rondos, and salon music (*Pluie de Perles*, etc.) for piano. (2) (*née Elisabeth*, married **Krauss**) **Adrienne**: b. Buffalo, N. Y.; dramatic soprano; trained in Leipzig, where she has sung at the Stadttheater and the Gewandhaus.

OSGOOD, George Laurie (1844-): b. Chelsea, Massachusetts; studied in Europe; tenor in Germany and America; toured with the Theodore Thomas Orchestra; teacher of voice in Boston; conductor of the Boylston Club; composer of songs and choral works; author of 'Guide in the Art of Singing.' Ref.: IV. 249.

O'SHAUGHNESSY, Arthur: author of text of Elgar's 'Music Makers.' Ref.: VI. 367.

OSIANDER, Lucas (1534-1605): b. Nuremberg, d. Stuttgart; Protestant abbot of Adelburg; prod. 50 'Spiritual Songs and Psalms in Contrapuntal Manner' (1586); was the first to place the chorale melody into the upper voice. He also built organs. Ref.: I. 291; VI. 83 (footnote).

'**OSSIAN**.' Ref.: II. 129, 139, 223.

ÖSTEN (1) **Theodor** (1813-1870): b. Berlin, d. there; a prolific and mediocre composer of salon music. His teachers were Rungenhagen and A. W. Bach. His *Kinderträume* was repub. by Walter Niemann (1913). (2) **Max Otto** (1843-): b. Berlin; son of (1); studied at the Royal Institute for Church Music, with A. W. Bach, Grell and Taubert; organist in Berlin; choral

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conductor in Coburg and Königsberg, now cantor there; composer in the vein affected by his father.

ÖSTERLEIN, Nikolaus (1842-1898): b. Vienna, d. there; collector of Wagneriana, founder of a Wagner Museum, located after his death in Eisenach; author of *Katalog einer Wagnerbibliothek* (4 vols., 1882-95), also *Schicksale . . . des Wagner-Museums in Wien* (1892).

ÖSTERREICHER, Georg (1563-1621): b. Wiebelsheim, near Windsheim, d. Windsheim; cantor; pub. a *Kantorbüchlein*, containing sacred songs (1615, 1623).

OSTERZEE, Cornelia van (1863-): b. Batavia; was a pupil of Nicolai, Radecke, de Lange and Urban; composer of a symphonic poem, Norse fantasy, chamber music, choruses, etc.; also an opera, *Das Gelöbte* (Weimar, 1910).

OSTRČIL, Ottokar (1879-): b. Smichov, Prague; studied piano at the Cons. there; pupil and assistant of Zdenko Fibich, 1895-1900; professor at the Czecho-Slavic Commercial Academy, conductor of an amateur orchestra since 1909. He composed for orchestra 'A Peasant Festival,' a suite 'The Tale of Schemnick,' a symphony in A, an impromptu; also 2 melodramas, a string quartet, a ballet with orch. and 3 Czechish operas prod. in Prague (1904, 1908, etc.). Ref.: III. 182.

OSTROGLAZOFF, M.: contemporary Russian composer. Ref.: III. 155.

OSTROVSKY: Russian dramatist. Ref.: III. 108; IX. 398, 405, 409; X. 104f, 171, 177.

O'SULLIVAN, Denis (1868-1908): b. San Francisco, d. Columbus, O.; concert and operatic baritone; pupil of Ugo Talbo and Carl Formes in San Francisco, Santley and Shakespeare in London, Vannucini in Florence, and Sbriglia in Paris; first appeared 1895; popular as Gaelic singer and a favorite at Welsh music festivals; had command of 8 languages.

OSWALD, James ([?]-1769): d. in Knebworth; was a dancing master in Edinburgh, Dumferline and London; popular composer; 'God Save the King' has been falsely attributed to him.

[La] **OTERO**: Spanish dancer. Ref.: X. 210, 211.

OTHEGRAVEN, August von (1864-): b. Cologne; was a pupil, then teacher, at Cologne Cons., where he won the Mozart scholarship; composer of a fairy play, *Die schlafende Prinzessin* (Cologne, 1907); an operetta (Cologne, 1912); also *Meine Göttin*, for baritone, chorus and orch.; *Der Rhein und die Reben* and other men's choruses; also songs, arrangements of folk-songs, etc.

OTHMAYR, Caspar (1515-1553): b. Amberg, d. Nuremberg; composer of secular and sacred works of which an *Ode auf den Tod Luthers*, a book

Tricini and a book *Bicina*, as well as a number of songs in G. Forster's collections, are preserved. O. studied in Heidelberg (Magister in 1536), rector of the monastery school in Heilbronn and canon in Ansbach, but later married and lived in Ansbach.

OTHO. See Ono.

OTT (Otti or Otto), Hans (ca. 1533-1550): Nuremberg publisher, whose publications, being printed by Graphäus, bear the imprint *Arte Hieronymi Graphet*. He himself printed 115 *gute und neue Lieder* (1554), containing works by H. Isaak, Senfl, etc., etc.

OTTANI, Abbate Bernardino (1735-1827): b. Bologna, d. Turin; *maestro di cappella* at Bologna, then Turin; composer of church music, 2 oratorios, 46 masses, vespers and other church music; also 12 operas for different Italian cities. He was a pupil of Padre Martini.

OTTERSTROEM, Thorwald (1868-): b. Copenhagen; studied piano in St. Petersburg; composer for piano (24 preludes and fugues, 6 concert études, etc.); also a piano quintet; elegy, chorale and fugue for orch., etc. Since 1892 O. has resided in Chicago.

OTTINGEN, Arthur Joachim von (1836-): b. Dorpat; student of astronomy, physics, physiology, mathematics; professor of physics at Dorpat University (1865-94), later at Leipzig. In Dorpat he was president of a musical society and conductor of a good amateur orchestra. He wrote *Das Harmoniesystem in dualer Entwicklung* (1866, 2nd ed. as *Das duale Harmoniesystem*, 1913), in which he led the way for Riemann, Thürlings, Hostinsky and others in their radical reform of modern harmony teaching, proving the inadequacy of the theories of Helmholtz to explain the minor consonance and the dissonance. O., like Hauptmann, but more thoroughly, went back to the dual basis of harmony already established in the 16th cent. by Zarlino. O. also pub. a German translation of O. Seffer's 'New Rational Vocal Method' (1894).

OTTO (1) Valentin (16th cent.): cantor of the Thomaskirche, Leipzig, 1564-1594. (2) **Valerius** (16th cent.): perhaps a son of (1); scholar at Schulpforta at the expense of the city of Leipzig; Lutheran organist at Prague, 1607; court musician at Lichtenberg, 1611; pub. *Musa Jessaia 5 v.* (psalms) and *Neue Pavanen, Galliarden, Intraten und Couranten* (1611). (3) **Stephen** (ca. 1594-[-?]): b. Freiberg, Saxony; composer of 'dialogue' pieces and sacred vocal works, and theoretical writer. He was cantor successively in Freiberg, Weesenstein and Schandau. (4) **Ernst Julius** (1804-1877): b. Königstein, Saxony; d. Dresden; pupil of the Kreuzschule (Weinlig) and music student in Leipzig; teacher, then cantor, of the Kreuzkirche, Dresden; musical

director of the principal evangelical churches there, and conductor of the Liedertafel. He composed many male choruses, some pub. in his famous collection, *Ernst und Scherr*, others in cycles; also composed church music, 3 oratorios and 2 operas, as well as the music for Hofmann's 'Children's Festivals.' (5) **Franz** (1809-1842): b. Königstein, d. Mannheim; brother of (1); composer of favorite male choruses. (6) **Rudolph Karl Julius** (1829-): b. Berlin; in his youth was a boy soprano; tenor and teacher in Berlin.

OTTO-ALVSLEBEN, Melitta (*née Alvsleben*) (1842-1893): b. Dresden, d. there; dramatic soprano; studied at the Dresden Cons.; sang at the Dresden court theatre (first coloratura, later dramatic rôles); concert singer also in England and Scotland, 1873-75; prima donna at the Hamburg Stadttheater, then again at the Dresden court theatre (honorary member, 1874).

OTTOBONI, Cardinal (17th-18th cent.): patron of Corelli. *Ref.*: VI. 453; VII. 42.

UDIN, Eugène [*Espérance*] (1858-1894): b. New York, d. London; baritone and pianist in London and St. Petersburg (1893); composed songs.

UDRID [*ý Segura*], **Christobal** (1829-1877): b. Badajoz, d. Madrid; popular writer of operettas and conductor of the Italian opera, then the zarzuela theatres in Madrid, finally the Teatro del Oriente; wrote over 30 zarzuelas (some in collaboration with others) for Madrid.

OULIBICHEFF. See ULIBICHEFF.
OURY, Antoine James (1800-1883): b. probably London, d. Norwich; pupil of the German violinist, Chr. Gottfried Kiesewetter, also of Kreutzer, Baillot and Lafont in Paris; violin virtuoso in London, where he married the pianist Anna Caroline Belleville (*Cf.* Belleville-Oury).

OUSELEY, Sir Frederick Arthur Gore (1825-1889): b. London, d. Hereford; studied at Oxford, where he graduated M.A., 1849, Mus. Bac., 1850, Mus. D., 1854; professor of music at Oxford from 1855, also precentor at Hereford Cathedral; noted as pianist and organist, especially for his ability to extemporize counterpoint. He pub. mostly church music (anthems and services); also several books of glees, as well as songs, chamber music (piano quartet, 2 trios, etc.), piano sonatas, nocturnes; also a number of fugues, preludes and other pieces for organ, and 2 oratorios, 'St. Polycarp' and 'Hagar.' His theoretical works include a text-book on 'Harmony' (1868; 3rd ed., 1883), 'Counterpoint and Fugue' (1868; 2nd ed., 1884), and 'Form and General Composition' (1875; 2nd ed., 1886); collaborated on Grove's 'Dictionary,' and supplemented the English translation of Naumann's 'Musical History' as regards England

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(1887). He left a large library. *Ref.*: VI. 476f.

OVEREND, Marmaduke ([?]-1790): organist of Isleworth; composer of 12 violin and 'cello sonatas; theoretician.

OVID. *Ref.*: II. 71.

Owst

OWST, Wilberfoss G. (1861-): b. London; studied with Fanning, Gadsby and Faisst, Goetschius Klengel, etc., at Stuttgart; organist at various churches in Baltimore, Md.; composer of church music, male choruses, songs, etc.

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Pabst

PABST (1) **August** (1811-1885): b. Elberfeld, d. Riga, where he was director of a conservatory; previously cantor and organist at Königsberg. He composed 4 operas. (2) **Louis** (1846-): b. Königsberg; son of August (1); protégé of Rubinstein and Bülow; toured Germany as pianist, appeared in Liverpool and Riga, where he founded the Riga School of Music. He went to Australia, 1885, and founded the Melbourne Academy of Music and the Risvegliato Society; 1897 he was called to the music school of the Moscow Philharmonic Soc. and became professor, with the title of court councillor, 1903. He composed piano pieces, songs, melodramas and a trio. (3) **Paul** (1854-1897): b. Königsberg; 2d son of (1); pianist, pupil of Liszt, teacher at the Moscow Cons. He composed a trio, a piano concerto and brilliant paraphrases of Russian operas.

PACCHIAROTTI (1) **Gasparo [Pacchierotti]** (1744-1821): b. Fabriano, d. Padua; celebrated male soprano, who from 1770 on sang in the principal Italian theatres; visited London, 1778, 1785 and 1790; retired, 1792, to devote himself to philanthropy. (2) **Ubaldo**: contemporary Italian composer of operas, the most recent being *Il Santo* (Turin, 1913).

PACCHIONI, Antonio Maria (1654-1738): b. Modena; composer of oratorios, etc.

PACELLI, Asprillo (1570-1623): b. Varciano, Umbria, d. Warsaw, where he was *maestro di cappella* to King Sigismund III of Poland, having previously been chorus master at the German College in Rome, later in the Vatican basilica. He wrote many motets, psalms and madrigals.

PACHE (1) **Johannes** (1857-1897): b. Bischofswerda, d. Limbach: cantor and organist. He composed songs, choruses, chamber-music and a short opera, *Tobias Schwalbe*. (2) **Joseph** (1861-): b. Friedland, Silesia; pupil of the Royal Academy, Munich, Scharwenka Conservatory, Berlin and of Max Bruch; came to New York where he founded an oratorio society in 1903; became conductor of the Baltimore Oratorio Society, 1904.

PACHELBEL (1) **Johann** (1653-1706): b. Nuremberg, d. there as organist of St. Sebaldus' Church; studied music in Nuremberg, Altdorf and

Pachymeres

Ratisbon; assistant organist at St. Stephen's, Vienna, organist at the Eisenach court, in Erfurt, at the Stuttgart court, at Gotha, and St. Sebaldus' Church, Nuremberg. He is one of the most important organ composers in Bach's style, his toccatas, chaconnes and chorale arrangements coming very close to those of the master. He pub. *Musikalische Sterbensgedanken* (4 chorale variations, 1683), 8 *Choräle zum Präambulieren* (1693), *Hexachordum Apollinis* (1699, 6 themes [arias] with variations) and *Musikalische Ergötzung* (1691, 6 *Partien* for 2 'verstimmte' violins with continuo). Other works are preserved in MS. A number of pieces have been reprinted by Commer, Ritter, Körner, Trautwein, Seiffert, etc., as well as in different *Denkmäler* editions (*Bayern, Österreich*). Ref.: I. 361, 451; VI. 429, 430f, 436; VII. 16. (2) **Wilhelm Hieronymus** (1685-1764): b. Erfurt, d. Nuremberg; was organist of St. Sebaldus church in Nuremberg, and wrote music for organ and for organ and piano (*Musikalisches Vergnügen*).

PACHLER-KOSCHAK, Marie Leopoldine (1792-1855): b. Graz; pianist and composer, and an ardent admirer of Beethoven. She married the lawyer Karl Pachler, of Graz, in 1816.

PACHMANN, Vladimir de (1848-): b. Odessa, studied music with his father, later with Dachs, Vienna Conservatory; appeared 1869 in Russia as a concert pianist, and has since played in European capitals and in the United States with great success; chiefly celebrated as a Chopin interpreter. He married his pupil, the pianist Maggie Oakley, in 1884.

PACHULSKI, Heinrich (1859-): b. Lasa in the Government of Sedletz; pupil of Strobl and Zelenski, Warsaw, and of Tanieff, Nicolas Rubinstein and Pabst, Moscow; since 1886 teacher of piano at the Moscow Conservatory; has composed a suite and fantasy for orchestra, and a number of songs and other instrumental compositions. His second wife, *Marguerite*, now married to the celebrated Parisian lawyer Labori, was a pianist and composed an opera, *Yato* (Monte Carlo, 1913).

PACHYMERES, Georgios (1242-1310): b. Nicea, d. Constantinople; Byzantine author, biographer of the Em-

Pacini

peror Michael Palæologus, wrote an extensive work 'Concerning Music,' published by A. J. H. Vincent in 1847.

PACINI (1) **Antonio Francesco Gaetano Saverio** (1778-1866): b. Naples, d. Paris; educated at the Conservatorio della Pietà, Naples; was director of a theatre in Nîmes and went to Paris in 1804. Here he became a favorite singing teacher at the court of Napoleon, and produced several operas. (2) **Giovanni** (1796-1867): b. Catania, d. Pesclia; opera composer, pupil of Marchesi, Bologna, and Furlanetto, Venice; wrote some 90 operas for the best Italian theatres; also oratorios, cantatas, masses, a symphony for orchestra, string quartets, etc.; was the author of many articles on musical subjects for Italian journals and of a text book on harmony. His best operas are: *Saffo* (Naples), *Medea* (Palermo, 1843), *La Regina di Cipro* (Turin, 1846) and *Niccolò de'Lapi* (Rio de Janeiro, 1855). *Ref.*: II. 196; IX. 133f.

PACIUS, Friedrich (1809-1891): b. Hamburg, d. Helsingfors, where he was director of music at the university; excellent violinist and pupil of Spohr. Two of his operas, 'The Hunt of Charles XII' (1854), and 'Lorely' (1887), were produced at Helsingfors. *Ref.*: III. 100.

PADEREWSKI, Ignaz Jan (1860-): b. Kurilova, in the Government of Poddolsk; was a pupil of the Warsaw Conservatory (1872-78 under Jandt and Roguski), and became a teacher there in 1879. After studying composition in Berlin (1883) with Kiel and Urban, he taught for a short time at the Strassburg Conservatory, then prepared himself under Leschetizky for the career of a piano virtuoso. Concerts in Vienna (1887), Paris, London and New York (1891), Chicago (1893), followed by several world tours established his reputation as one of the leading concert pianists of the present day. As a composer he is known by his opera *Manru* (Dresden, 1901), an orchestral symphony, a Fantasy-Polonaise for piano and orchestra, a piano concerto, a trio and a piano sonata, together with many piano pieces and songs. In 1909 he assumed for a time the directorship of the Warsaw Conservatory and since his resignation has devoted himself to composition and concert work. *Ref.*: VII. 338; portrait, VII. 364.

PADILLA Y RAMOS. See ARTÔT.

PAER, Ferdinando (1771-1839): b. Parma, d. Paris; pupil of Ghiretti in Parma; composer of 43 operas which had a great vogue in their day, but which are now forgotten. The first of these was *Circe* (Venice, 1791), followed by the comic opera *L'astuzia amorosa* (*La locanda de vagabondi*, Parma, 1792) and *I pretendenti burlati* (1793), which is one of his best works and established his reputation. He became opera conductor in Venice, con-

Paësiello

tinued to write first in the style of Paësiello and Cimarosa, then, after his removal to Vienna, yielded to Mozart's influence. In this period he wrote his most famous opera, *Camilla* (1799), also *Sargino* (1803). In Dresden, where he became court Kapellmeister in 1802, he prod. *Leonora, ossia l'amore conjugale* (1804), on the same theme as Beethoven's *Fidelio*. P. followed Napoleon from Dresden to Warsaw and back to Paris, where he became Imperial conductor and succeeded Spontini as conductor of the Italian Opera, but Rossini became his superior in 1823. He resigned, 1827, being made responsible for the decline of the institution, but was elected to the academy and appointed director of the Royal chamber music. He also wrote a Bacchic Symphony and other compositions for orchestra, marches and dances for military band, 2 oratorios, cantatas and songs. Of his operas only *Le maître de chapelle* (1821) is still sometimes given in Paris. *Ref.*: II. 181; IX. 119, 123, 133, 134.

PAËSIELLO (or Paisiello), Giovanni (1741-1816): b. Tarento, d. Naples. A pupil of Durante, Cotumacci and Abos (*Conservatorio Sant' Onofrio*, Naples), he soon discarded the composition of masses, psalms and oratorios for that of operas. Though practically all his earlier scores were successful, he was not counted among the first composers of Italy until the appearance of his *L'idolo Cinese* (1767, Naples). From 1776 to 1784 he was attached to the court of Catherine II of Russia, as director of the Italian opera in Petrograd, for which he wrote a number of operas. Among them was *Il barbiere di Siviglia* (1782), which became such a favorite throughout Italy that Rossini was sneered at when he decided to write an opera to the same theme. After his return from Russia, P. was successively in the employ of the Bourbon king of Naples, Ferdinand IV, Napoleon (Paris) and Joseph Bonaparte and Murat (Naples). He wrote 100 operas in all, which include, besides *Il barbiere di Siviglia*, the comic opera *La Pupilla* and *Il Mondo a Rovescio* (Bologna, 1764), followed by *Le virtuose ridicole*, *Il negligente* and *I bagni d'Albano* (Parma, 1764), *Il Ciarlone*, *I Francesi brillanti*, *Demetrio* (1765), *La finta confessa* (1766), *L'idolo Cinese* (1767), *Il duello* (1774), *Lucinda ed Armidoro* and *Ninetta* (1777), *La finta ciarlataana* and *La finta amante* (1780), *La serva padrona* (1786), *Nina, o la Pazza d'Amore*, *I Zingari in fiera* (1789), *La molinara*, *Il re Teodoro*, *Proserpina* (1803), etc. In addition to his church music he wrote many compositions for the orchestra, strings and piano. *Ref.*: II. 15, 181, 182; V. 161f; IX. xii, 39, 69, 88, 123, 130f, 139, 380; X. v; mus. ex., XIII. 135.

PAETOW, Walter (1869-1914): b. Rostock, d. Berlin; *Dr. phil.*, edited the *Deutsche Rundschau* (1895-1908), and was correspondent for a number of musical journals.

PAGANINI (Paganino), Niccolò (1782-1840): b. Genoa, d. Nice; the most celebrated of all violin virtuosos; began to play in public at an early age. He ran away from home in 1798, and when he returned to Genoa in 1804, to devote a year to arduous study and practice, brought with him the Guaneri violin which remained his favorite instrument until he died. From 1805 to 1808 he was court violinist and teacher of Prince Bacchiocchi; but from 1809 to 1839 he covered all Europe in restless concert tours which brought him an immense financial return. This fortune was inherited by his only son Achille, whom he had by his wife Antonia Bianchi, the singer. P. was avaricious in the extreme, and, though a gambler, played only for the sake of gain. The many fantastic legends current about his life and personality are probably apocryphal. As a virtuoso he seems to have united in his playing all the individual qualities of other great violinists. Among his works are the 24 *capricci per violino solo*, transcribed for the piano by Schumann and by Liszt; 12 sonatas for violin and guitar (P. was a virtuoso upon the guitar); the Concerto No. 7 (*à la clochette*); *Le streghe*, op. 8; variations on 'God Save the King,' 'Carnival of Venice,' *Non più mesta* and *Tanti palpitanti*, and the *Moto perpetuo*, op. 11. *Ref.*: II. 76 (footnote), 249, 323; VII. 243, 299, 318, 430, 433, 435, 437ff, 443, 446, 448; VIII. 291; portrait, VII. 438.

PAGE (1) John (?-1812): was solo tenor at St. George's Chapel, Windsor, from 1790-95; later (1801) attached to St. Paul's choir, London; edited various collections of Anglican church music: *Harmonia sacra*, 'A Collection of hymns by various composers' (1804); 'Festive Harmony'; and others. Together with W. Sexton he edited a new edition of Handel's Chandos anthems (1808). (2) **Nathaniel Clifford** (1866-): b. San Francisco; composer of an opera produced in San Francisco, 1889, other light and serious operas, suite for orchestra, incidental music, etc.; composed and conducted 'Japanese' music in Prince of Wales Theatre, London, Daly's Theatre, New York, 1903. *Ref.*: IV. 399.

PAGELLA, Giovanni (1872-): b. Spezia, studied at the Schola Cantorum, Paris, and the Ratisbon Church Music School; became choirmaster and organist at the church of St. John the Baptist in Turin. Composed 119 works, among them 14 masses, sacred and secular songs, two sonatas for organ and a sacred drama 'Job.'

PAGIN, André Noël (1721-?): b. Paris; a pupil of Tartini and chamber

musician to the Duke of Clermont; published a set of six violin sonatas in 1784 (revised in 1770 and provided with obligato piano accompaniment). *Ref.*: VII. 408.

PAGLIARA, Rocco (1857-1914): b. Castellamare di Stabia, Naples, d. there, as director of the San Pietro à Majella Cons. Has done much toward making the rich musical library of this institution generally accessible; and distinguished himself as a defender of Wagnerian ideals.

PAINE, John Knowles (1839-1906): b. Portland, Me., d. Cambridge, Mass.; was a pupil of Kottschmar at Portland and Haupt, Fischer and Wieprecht in Berlin; organist in Boston, 1861; teacher of music at Harvard Univ. and organist at Cambridge, Mass., 1862; professor of music, Harvard Univ., from founding of chair (the first in America) in 1876. He published a Mass in 'D, an oratorio, 'St. Peter,' a Centennial Hymn, music to Sophokles' *Œdipus tyrannus* (male voices and orch.), 4 cantatas for soli, chorus and orch.; a symphony (another in MS.), characteristic pieces for piano, variations and fantasias for organ; motets, part-songs, and songs, 2 symphonic poems, an overture and a quantity of chamber music remained unpublished. *Ref.*: IV. xii, 262, 336f; VI. 314, 460, 497; mus. ex., XIV. 197; portrait, IV. 342.

PAISIBLE (Christian name unknown) (1745-1781): b. Paris, d. (a suicide) in St. Petersburg. A pupil of Gavinié, he composed two violin concertos and a set of twelve string quartets.

PAISIELLO. See PAESIELLO.

PAIX, Jacob (1550-?): b. Augsburg; was organist at Lauingen 1575-1601, then court organist, Neuburg, dismissed 1617 and probably died soon after; composed and arranged much music for organ and for the voice, among them *Thesaurus motettarum*, containing 22 motets by various composers and two of his own masses. *Ref.*: VI. 428.

PALADHILE, Émile (1844-): b. near Montpellier; studied at Paris conservatory with Marmontel (piano) and Halévy (composition); in 1860 won *prix de Rome* with a cantata, *Ivan IV*. Became a member of the Académie in 1892, succeeding Guiraud. Among his compositions are 4 comic operas, all produced in Paris, and the grand opera *Patrie* (Paris, 1886); also a symphony, two masses, songs and piano pieces. Of the last-named, his *Mandolinata* has attained wide popularity. *Ref.*: II. 107.

PALESTRINA, Giovanni Pierluigi (called da P., also Giannetto P., family name Pierluigi) (1526-1594): b. Palestrina, d. Rome. Little is known of his early life. From 1544 to 1551 he was organist and choirmas-

Palestrina

ter in his native town, then called to Rome as singing teacher and director of the boy choir (*Magister puerorum*) of the Julian Chapel at St. Peter's, with the title *maestro di cappella*. Pope Julius VI recognized his genius and commanded his acceptance as singer in the Sistine Chapel, in spite of the fact that he was married, but after Pope Marcelli's death, Paul IV ordered his removal with two other married singers. After a severe illness he was made *maestro* of San Giovanni in the Lateran (1555), and left this post for a similar but better paid one at Santa Maria Maggiore (1561-71). The council of Trent (1540-63) officially sanctioned his style of composition as the recognized reform style of the church and gave him the honorary title of *maestro compositore* to the Papal Chapel, an honor which Felice Anerio has been the only one to gain since. In 1571 he succeeded Animuccia as *maestro di cappella* of St. Peter's, which position he held until his death. Sixtus V desired P. to become *maestro* of the Sistine chapel, but the opposition of the singers to any layman as their leader prevented the appointment. P. was also the composer for the 'oratorio' of Filippo Neri (q.v.), and acted as concert-master of the Prince Buoncompagni (1581) and director of the music school established by G. M. Nanini in 1580. He was also summoned to collaborate in the revision of the reform of the Gregorian chant, and actually began the revision of the Gradual with Anibale Zoilo in 1577, but the reform was rescinded in 1578. His son Hyginus completed and added to P.'s preliminary work in this revision. (For a later revision cf. *SURIANO*.) Palestrina's works (of which a monumental complete edition in 33 vols. was pub. by Breitkopf and Härtel, Leipzig, 1862-1903) comprise, as originally printed, 12 books of masses (4- to 6-part, 1554-1601, the celebrated 6-part *Missa papae Marcelli* being in Book II, 1567), and another book of 4- to 8-part masses (1601); 2 books of 4-part motets and 5 books of 5- to 8-part motets. (The complete edition contains 93 masses [39 4-part, 28 5-part, 21 6-part, 5 8-part] and 179 motets [63 4-part, 52 5-part, 11 6-part, 2 7-part, 47 8-part and 4 12-part]). To these must be added a book of 4-part Lamentations (1588), 2 others in 4 to 6 parts being preserved in MS., a book of 5-part offertories, 2 books 4-part Magnificats (1 other preserved in MS.), 2 books 4-part litanies (1600, another in MS.), a complete collection of vespers psalms, 2 books 5-part sacred madrigals, 2 books 4-part secular madrigals. Selections and critically revised and popular reprints have been prepared by Alfieri (1841-46), Bellermann (1563, Chrysander's *Denkmäler*), Proske and Bäuerle. *Ref.*: L.

Palmer

243, 314ff.; V. 38; VI. 17, 49, 60ff., 91, 422; mus. ex., XIII. 42, 45; portrait, I. 316. For additional references see individual indexes.

PALICOT, Georges: is the composer of several operas and pantomimes. Among the former are *Alcyone*, *Rose de Provence*, *La balafre* and *La vendetta* (Paris, 1903).

PALLAVICINO (or Pallavicini)

(1) **Benedetto** (16th-17th cent.): b. Cremona, 1581 in the service of Vespasiano Gonzaga in Sabbioneta; 1582 singer in Mantua; beginning 1596 *maestro di cappella* there; still living 1616. He published various collections of madrigals and motets for 8-16 voices, and was one of the first composers to write vocal music for as many voices. (2) **Carlo** (1630-1688): b. Salo, d. Dresden; wrote at least twenty operas for the Italian stage and the court theatre at Dresden, where he was director of the Italian opera established there in 1686. (3) **Stefano** (1672-1742): b. Padua, d. Dresden; son of (2); at sixteen court poet, Dresden; wrote librettos for Hasse, Porpora and Schürer. 1691 went to court of Johann Wilhelm, Elector Palatine, at Düsseldorf, returning to Dresden in 1719.

PALM (1) **Johann Fredrik** (1753-1821): b. Stockholm, d. Edsberg; teacher (piano, voice); accompanist, Royal Theatre, Stockholm; composer of many songs (36 included in the collection *Skaldestycken*). (2) **Karl Herman** (1863-): b. Kyrktofts församling (West Jutland); cathedral organist at Upsala 1898-1904, prison chaplain 1905-11, minister at Upsala 1911; composed many male quartets, songs, children's songs; pub. a 'Military Song Book' (1910) and two volumes of 'Folksongs from West Jutland'; wrote on the history of music in the church.

PALMA, John (18th cent.): Amer. pioneer in musical enterprises. *Ref.*: IV. 68f.

PALME, Rudolph (1834-1909): b. Barby, d. Magdeburg; pupil of Ritter, Royal Musikdirektor, professor and church organist at Magdeburg. P. wrote organ methods and many compositions for organ, sacred and secular choruses for female, mixed and male voices, songs, pieces for violin and organ, 'cello and organ and organ transcriptions of classical works.

PALMER (1) **Bessie** (Elizabeth Annie) (1831-): b. London; contralto; studied at Royal Academy of Music and with Garcia; made her début in 1854; sang in oratorio and concert until 1870; in opera from 1870; teacher from 1877. (2) **Horatio Richmond** (1834-): b. Sherburne, N. Y.; taught music at Rushford Academy, 1857, settled in Chicago after the Civil War, published a musical paper, 'Concordia,' and founded various societies in the Northern states and Canada. Conductor of N. Y. Church Choral Society, 1873,

Palmgren

director of the summer music school, Chautauqua, 1877; Mus. Doc. from Chicago and Alfred universities; has written many elementary text-books of music ('Theory of Music,' 'Class Method,' 'Manual for Teachers, Brief Statements, Musical Catechism, etc.), also pub. collections of school songs ('The Song Queen,' 'The Song King,' 'The Song Herald,' 'Concert Choruses,' etc.).

PALMGREN, Selim (1878-): b. at Björneborg, Finland; pianist and composer of piano music, educated at Helsingfors University and Conservatory, also studied with Konrad Ansoerge, W. Beyer and Ferruccio Busoni in Berlin. Among his compositions are a piano concerto in G min., piano sonata in D min., 'Finnish Suite' and shorter numbers; songs, male choruses, music to the fairy play *Takkino*, symphonic tone poem *Floden*; and two operas *Daniel Hjort* (Åbo and Helsingfors, 1910) and *Peter Schlemihl*. He married the singer Maikki Pakarinen. *Ref.*: III, 101.

PALMO, Ferdinand (19th cent.): Amer. operatic impresario. *Ref.*: IV, 125f.

PALMSTEDT (1) **Erik** (1741-1803): b. Stockholm, d. there; violinist to the court chapel; also esteemed as pianist and organist. (2) **Karl** (1785-1870): b. Stockholm, d. there; son of (1), studied at Stockholm Musical Academy; lived in Göttenburg 1828-52; in 1856 induced the Stockholm Academy to accept the Paris pitch; lectured on musical subjects and was director of the Academy from 1857-61.

PALOSCHI, Giovanni (1824-1892): d. Milan; published *Annuario musicale universale* (musical calendar, with necrologies, etc., of celebrated musicians) in 1876 (2nd ed. 1878) and a small operatic dictionary. P. was attached to the editorial staff of the *Gazzetta musicale*, Milan, and was active as editor and translator for the publishing house of Ricordi.

PALOTTA, Matteo (1680-1758): b. Palermo, d. Vienna; was a pupil of Conservatorio Sant' Onofrio, Naples, 1733 court composer, Vienna, where he was dismissed 1741 and reinstated 1749. He composed 4- and 8-part masses in Palestrina's style, and wrote a tract on the Gregorian chant.

PALS, van der. See Addenda under VAN DER PALS.

PAMINGER, Leonhardt (1495-1567): b. Aschau, Upper Austria, d. Passau; left 4 books of motets, published by his sons in Nuremberg, also psalms and other music for the church.

PANCERA, Ella (1875-): b. Vienna, of Italian descent; studied piano with J. Epstein, theory with Vockner; began her career as a piano virtuoso at the age of thirteen, and in 1892 undertook extensive European concert tours which were crowned with success. She was especially a favorite

Panzner

in England; married Dr. Krill, Berlin, and retired from the concert stage.

PANIZZA, Ettore (1875-): b. Buenos Aires; operatic composer; prod. *Il fidanzato del mare* (Buenos Aires, 1897), *Medio evo latino* (Genoa, 1909), *Aurora* (Buenos Aires, 1908), and published a revision of Berlioz's *Traité d'Instrumentation* (3 vols., Milan, 1913).

PANNY, Joseph (1794-1838): b. Kolmitzburg, Austria, d. Mainz, where he had founded a violin school after a life of restless wandering; was for a time the teacher of Peter Cornelius, wrote a *Scena*, violin and orchestra for Paganini, also easy string quartets, trios and pieces for violin, songs, masses, a requiem and choruses.

PANOFKA, Heinrich (1807-1887): b. Breslau, d. Florence; studied violin with Mayseder, composition with Joachim Hoffmann in Vienna, also in Munich and Berlin, and settled in Paris, 1834. Here he devoted himself to the study of methods of vocal instruction and together with Bordogni founded a singing school in 1842. During 1842-52 he lived in London, where he became famous as a singing teacher, and from 1866 on in retirement at Florence. Among his works his method 'The Practical Singing Tutor,' *L'arte del canto*, the preliminary course *Abécédair vocal*, and the several series of vocalises (24 *V. progressives*, 12 *V. d'artiste*, etc.) are the best known; pub. some church music. In his younger years he also wrote much for the violin. P. contributed to various musical periodicals and translated Baillot's 'Violin School' into German.

PANSERON, Auguste Mathieu (1796-1859): b. Paris, d. there; was awarded the *prix de Rome* in 1813, studied in Italy under Mattei, and became successively professor of solfeggio (1826), professor of vocalization (1831), and professor of singing (1836), at the Paris Cons.; wrote much instructive music for the voice, notably the *A B C musical* (a solfeggio method); a 'Method of Vocalization' in 3 parts, a 'Treatise on Practical Harmony and Modulation' (1855), motets, hymns, masses for the church, and three unimportant one-act operettas.

PANTALEON. See HEBENSTREIT.

PANUM, Hortense (1856-): b. Kiel; a pupil of V. E. Bendix, August Winding (piano) and Orla Rosenhoff (theory); has specialized in the study of the history of music, and lectured since 1885 on musico-historical subjects; contributed many essays and articles to European musical periodicals, and published various monographs and books on questions of musical interest. Her 'Concerning the Old String Instruments of Northern Europe' appeared in 1903.

PANZNER, Karl (1866-): b. Teplitz, Bohemia; pupil of the Dresden

Cons.; successively theatrical conductor at Sondershausen, Elberfeld, Bremen, Leipzig; succeeded Georg Schumann as director of Bremen *Philharmonie*, 1899; also director of Berlin Mozart Orchestra from 1907; municipal Musikdirektor, Düsseldorf, from 1909, at the same time acting as conductor of Hamburg Philharmonic Society.

PAOLUCCI, Giuseppe (1726-1776): b. Sienna, d. Assisi, as *maestro* of the Franciscan monastery; a pupil of Padre Martini who published polyphonic choruses for the church and an important treatise on counterpoint, *Arte pratica di contrappunto dimostrata con esempi di vari autori* (3 vols., 1765-72) with examples from the works of 16th-18th cent. masters.

PAPAVOINE ([?]-1793): d. Marseilles; according to Fétis active as a violinist in Rouen in 1750, and in 1760 a member of the orchestra of the *Comédie Italienne* in Paris; wrote a number of concerted pieces and solos for the violin, as well as clavier pieces 'with violin accompaniment.'

PAPE (1) **Heinrich** ([?]-1663): b. probably Altona or Hamburg, d. Stockholm, as organist of St. Jacob's church; a pupil of Prætorius; married a sister of Johannes Rist, and made a number of song settings of the latter's poems. (2) **Johann Heinrich** (1789-1875): b. Sarstedt, Hanover, d. Asnières, near Paris; pianoforte manufacturer, first worked for Pleyel, from 1815 on his own account. P. made many improvements in piano construction, though most of his ideas have not had a permanent influence. Only the use of felt on the hammers and the crossing of the strings, which he introduced, were soon generally taken up by other makers.

PAPENDIEK, Gustav Adolf (1839-1908): b. Nassaudorf, near Tilsit, d. in Berlin, where he had lived since 1846. A pupil of Ch. Voss and Th. Kullak, he was a good pianist and wrote a number of compositions for the instrument.

PAPIER, Rosa [Paumgartner-] (1858-): married Dr. Hans Paumgartner (q.v.) in 1881; was singer at the Court Opera, Vienna, retiring from the stage in 1891 and since active as a teacher of singing at the Vienna conservatory.

PAPILLON DE LA FERTÉ ([?]-1793): was intendant of the court festivities (*menu-plaisirs*) of Louis XVI, 1777; inspector of the École Royale de chant (afterward the Conservatoire), and managing director of the Opéra. He lost his position through the Revolution, and was guillotined. After the restoration of the Bourbons a son of the same name was made intendant of music.

PAPOFF, Vladimir de (1878-): b. Perm; from 1902-9 was pupil of H. Barth, Berlin, and after further studies

with Godowsky and others appeared successfully as a concert-pianist; now teacher of piano at the Scharwenka-Klindworth conservatory, Berlin.

PAPPERITZ, Benjamin Robert (1826-1903): b. Pirna, Saxony, d. Leipzig; studied under Hauptmann, Richter, Moscheles and at the Conservatory there, at which institution he became professor of harmony and counterpoint in 1851; 1882 Royal professor, 1868-99 also organist of St. Nicholas' church, Leipzig; wrote songs, choruses and organ music.

PAQUE (1) **Guillaume** (1825-1876): b. Brussels, d. London, where from 1863 on he taught 'cello at the Wyldes London Academy, and was a member of the Royal Orchestra. He was a pupil of Demunck, first taught 'cello at the Barcelona Conservatory and then became solo 'cellist at the Royal Theatre in Madrid. (2) **Marie Joseph Léon Desiré** (1867-): b. Liège, studied at the conservatory there, active as teacher of piano and organ in Liège, Sofia, Athens, Lisbon. He wrote orchestral works, chamber music and an opera, *Vaima* (prod. in Bremen and Berlin), also pieces for piano, organ, violin and voice; now lives in Geneva.

PARABASCO, Girolamo: poet. Ref.: I. 328.

PARADIES (or Paradisi), Pietro Domenico (1710-1792): b. Naples, d. Venice; was a pupil of Porpora and wrote several operas. After his *Fenitonte* was unsuccessfully produced in London, 1747, he lived in that city as a piano teacher until, in his old age, he returned to Italy. He wrote a set of excellent *Sonate di gravicembalo*, published 1754; also many other compositions, preserved in MS. in the Fitzwilliam Library in Cambridge. Ref.: VII. 97, 116.

PARADIS, Maria Theresa von (1759-1824): b. Vienna, in which city she died; was a godchild of the Empress Maria Theresa. Among her teachers were Salieri (voice) and Abbé Vogler (composition). P., blind since her fifth year, sought and found consolation in music. In 1784 she made a great concert tour for the benefit of the first institution for the blind to be founded (by Valentin Hauey), playing at the courts of Paris, London, Brussels, Hanover, Berlin, etc. She wrote a fairy opera, a melodrama, a funeral ode for Louis XVI, sonatas for the piano, a trio and songs.

PARADISI. See PARADIES.

PAJEJA, Ramis de. See RAMIS.

PARENT (1) **Ch. Fr. Hortense** (1837-): b. London, pupil of Mme. Farrene at the Paris Cons., noted as pianist and piano teacher. She is the author of a piano method (*Étude du Piano*, 5th ed., 1907), various books of studies, and a guide through the literature of the piano. (2) **Armand** (1863-):

Parepa-Rosa

b. Liège, violinist, studied at Liège Conservatory, 1882-3, concert-master of the Bilse Orchestra, Berlin, 1883-89, solo violinist of Colonne Orchestra, Paris; where he instituted quartet evenings (1890) and founded a Mozart Society; an ardent exponent of the music of Brahms and of the Neo-French school; composed 2 quartets, a quintet, violin sonata, violin pieces and songs. He teaches at the Schola Cantorum, Paris.

PAREPA-ROSA, Mrs. Euphrosyne (proper name **Parepa de Boyescu**) (1836-1874): b. Edinburgh, d. London; married the operatic impresario Carlo Rosa in 1867; daughter of a Wallachian *bojar* and the singer Seguin, she made her début in Malta at the age of sixteen, and sang with increasing success in the theatres of Italy, then in Madrid and London (1857) where she remained, making occasional tours to America, Germany, etc. She was equally celebrated as a dramatic singer and as an oratorio singer.

PARIS (1) **Aimée** and **Manine**. See **CHEVÉ**. (2) **Gaston** (1839-1903): b. Paris, where he died; was professor of old French at the *Collège de France*, and, together with Gevaert, published *Recueil de chansons du XV^e siècle*; like his father, an authority on Romance languages. (3) **Paulin**, also professor of old French at the *Collège de France*.

PARISH-ALVARS, Elias (1808-1849): b. West-Teignemouth, England, d. Vienna; a celebrated harp virtuoso, studied with Dizi, Labarre and Bochs, made concert tours through Europe and the Orient; established himself permanently in Vienna in 1847 and was appointed imperial chamber virtuoso. P. was also an excellent pianist. His compositions are classed among the best written for the harp and include 2 concertos, a concertino for 2 harps and orchestra, and many smaller pieces, among them the *Voyage d'un harpiste en Orient* (Greek, Bulgarian, Turkish and other melodies).

PARISINI, Federico (1825-1891): b. Bologna, where he died as president of the *Accademia filarmonica*, was a writer of reputation on musical subjects and also composed operas and church music. He was the author of a treatise on elementary harmony and of a biography of Padre Martini.

PARKE (1) **J.** (1745-1829): English oboist and composer. (2) **Wm. Thomas** (1762-1847): b. London; brother of (1); oboist, composer and writer. (3) **Maria Hester** (1775-1822): daughter of (1); singer, composer, writer.

PARKER (1) **James Cutler Dunn** (1828-1916): b. Boston, d. Brookline, Mass.; after first instruction in Boston, studied at Leipzig conservatory, 1851-54, since then living in Boston. Here he founded the Parker Club (a choral society) in 1862, was organist of Trinity Church (1864-91), of the Handel and Haydn Society, and examiner for the

Parma

New England Conservatory of Music; composed large choral works (Redemption Hymn, 'St. John,' 'The Life of Man,' cantata 'The Blind King'); translated Richter's *Manual of Harmony* into English, and wrote two works on harmony himself. *Ref.*: IV. 343; VI. 497. (2) **Horatio [William]** (1863-): b. Auburndale, near Boston; was a pupil of Stephen A. Emery (piano) and Chadwick (composition), studied with Rheinberger at the Munich Academy, 1881-84, for eight years organist and choirmaster, New York, and taught at the National Conservatory under Dvořák; organist and choir director Trinity Church, Boston, 1893, professor of music at Yale University since 1894. His oratorio *Hora Novissima*, performed throughout the U. S., also found its way into the repertory of the English music festivals, and earned him the Mus. D. from Cambridge (1902). He has written a number of choral works, among them 'The Legend of St. Christopher' and the Christmas cantata 'The Holy Child.' His opera 'Mona' was prod. in New York (1912), another 'Fairylane' in Los Angeles (1915). 'Mona' won the prize of \$10,000 offered by the Met. Opera House, New York, for the best opera by an American in 1911. He also wrote a symphony in C, concert overture, heroic overture 'Regulus,' overture to 'Count Robert of Paris,' 'Cobal Mar' for bar. solo and orch., 'A Northern Ballad' for orch., a *capella* choruses, chamber music, pieces for organ, for piano and songs. *Ref.*: IV. 155, 265ff, 340ff, 357; choral works, VI. 221f, 464, 499; mus. ex., XIV. 429. (3) **Henry Taylor** (1867-): b. Boston; music critic of New York 'Globe,' 1904, Boston 'Transcript' since 1905; contributor of musical articles to magazines. *Ref.*: (cited) IV. 220.

PARKINSON, Elizabeth: b. Missouri; studied with Mrs. Lawton in Kansas City and with Carvalho and de la Nux in Paris; made her début as Dinorah, 1896; has sung at the Opéra Comique and elsewhere.

PARKS, Edna R.: contemp. American composer. *Ref.*: IV. 355.

PARLOW (1) **Albert** (1822-1888): b. Torgelow, d. Wiesbaden; military band director, finally conductor of a concert orchestra in Hamburg. (2) **Edmund** (1855-): b. Mayence; since 1887 choral conductor in Frankfurt, composed many unpretentious piano pieces and choruses. (3) **Kathleen** (1890-): b. Calgary, Canada, violinist, studied in California, where she made her début at the age of 6; appeared in London in recital and with London Symphony Orch. at 15; studied further with Auer and has toured as virtuoso since 1907.

PARMA, Victor: contemp. composer of the Croatian operas *Xenia* (1897), 'The Old Song' (1898), and 'The Ama-

Parodi

zons of the Tsarina' (1904), all given in Agram.

PARODI, Lorenzo (1856-): b. Genoa, studied there and with Guiraud in Paris. P. is director of the *Liceo musicale Amilcare Zanella* in Genoa, where he also teaches æsthetics and history of music. He has composed masses, hymns, oratorios (*Joannes Baptista, Calvario*), a *Stabat Mater*, songs, a Greek suite and an overture for orchestra.

PARRAT, [Sir] Walter (1841-): b. Huddersfield, Yorkshire; played Bach's 'Well-tempered Clavichord' by memory at the age of ten; organist St. George's Chapel, Windsor (1882), Master of the King's Music (1901), Parry's successor (1908) in the chair of music at Oxford. P. has composed much church music, incidental music to 'Agamemnon' and 'Orestes' of Æschylus, and contributed articles to Grove's 'Dictionary of Music.' *Ref.*: III. 421; VI. 493.

PARRY (1) **John** ([?]-1782): b. Rhuanob, North Wales; domestic harper of Sir Watkin Williams Wynn of Wynnstay; pub. 'Ancient British Music of the Cimbri-Britons' (1742); 'Collection of Welsh, English and Scotch Airs' (1761), and 'Cambrian Harmony' (1781), traditional remains of old Welsh bardic song. (2) **John** (1776-1851): b. Denbigh, North Wales, d. London; a Welsh bard, for many years leader of the Welsh Eisteddfods, 1821, proclaimed *Bardd Alaw* (master of the bards); composed many pieces for the harp, also operas, pantomimes, piano pieces, songs, glees. His principal work, 'The Welsh Harper,' is a comprehensive collection of Welsh melodies. (3) **John Orlando** (1810-1879): b. London, d. East Moseley, son of (2); was a good harpist, pianist and singer; composed comic songs, romances, etc., also organist at St. Jude's, Southsea. (4) **Joseph** (1841-1903): b. Merthyr-Tydvil, Wales, d. Penarth, near Cardiff, composer; of humble parentage, was discovered by Brinley Richards (1868) and placed in the Royal College of Music, London; became professor of music, University College, Aberystwith, 1872, Mus. D. Cambridge, 1873; wrote operas ('King Arthur,' 1897), oratorios, cantatas, and symphonic music. He also edited 'Cambrian Minstrelsy' (6 vols.). (5) **[Sir] [Charles] Hubert H[astings]** (1848-): b. London, educated at Eton and Oxford, where he graduated Mus. Bac. in 1870, having studied music under Elvey, H. H. Pierson in Stuttgart and Macfarren and Dannreuther in London. In 1891 he became professor of composition and musical history at the Royal College of Music, and since 1894 has been its director. The honorary degree of Mus. Doc. was conferred on him by Cambridge (1883), Oxford (1884), Dublin (1891) and Durham (1894) and he was

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knighted in 1898. His compositions include the choral works 'Prometheus Unbound' (Gloucester festival, 1880), 'Judith' (Birmingham, 1888), 'Job' (Gloucester, 1892), 'King Saul' (Birmingham, 1894), 'The Lotus Eaters,' 'Ode to St. Cecilia,' etc., besides church music (*Te Deum, Magnificat, De profundus, Voces clamantium*); also symphonies, music to Æschylus' 'Agamemnon,' the 'Birds' and 'Frogs' of Aristophanes; a 'Modern Suite' and 2 overtures ('*Giullem de Cabestan*' and 'Symphonic'); a piano concerto, and a nonet for wind instr., a string quintet, a string quartet, a piano quartet, 3 piano trios, a violin sonata, a partita for violin and piano, a 'cello sonata; characteristic tunes of the British Isles, for 2 pianos, duo for do., 2 piano sonatas, piano variations, cantatas, songs, odes, etc. He is the author of a 'Summary of the History and Development of Mediæval and Modern European Music' (Novello Primer, 1896), 'The Evolution of the Art of Music' (1896), 'The Music of the Seventeenth Century' (Vol. III of the 'Oxford History of Music,' 1902), and 'Style in Musical Art' (1912), and is a contributor to 'The Art of Music' (1915). *Ref.*: mus. ex., XIV. 174; portrait, III. 424.

PARSONS (1) **Robert** ([?]-1569): English composer of church music, who was a member of the Chapel Royal in 1563. Some of his compositions are still extant in MS., others are published in Barnard's 'Church Music.' (2) **Albert Ross** (1847-): b. Sandusky, Ohio; American pianist and teacher; studied 1867-69 at Leipzig Cons.; 1870-72 with Tausig and Kullak in Berlin; organist and piano teacher in New York, 1874-90; president of the American College of Musicians, 1893. P. has composed choruses, translated Wagner's 'Beethoven' into English (1870) and he also wrote 'Parsifal, or the Finding of Christ through Art.'

PASCH, Oscar (1844-): b. Frankfort-on-Oder; studied in Berlin (Royal Institute for Church Music, Royal Academy); won the Meyerbeer prize (Psalm 130, for soli, chorus and orchestra, 1874); became Royal Musikdirektor, 1884, and lives in Berlin as organist and vocal teacher. P. has composed a symphony, oratorios and church music.

PASCUCCI, Giovanni Cesare (1841-): b. in Rome; is the composer of several comic operas, among them *Ersilia* (Rome, 1882); especially known in Italy as the composer of a large number of operettas in the Roman dialect.

PASDELOUP, Jules Étienne (1819-1887): b. Paris, d. Fontainebleau; pupil of Paris conservatory, where later he taught ensemble singing, 1847-50; celebrated as orchestral conductor; founded the Société des jeunes artistes du Conservatoire in 1851; in 1861 his

Pashaloff

Concerts populaires of classical music gave Parisians the first opportunity to hear good music at moderate prices. In these concerts P. gave special attention to the compositions of contemporary French composers (Saint-Saëns, Massenet, Bizet, Lalo), as well as to novel- ties by foreign composers. During 1868-69 he was director of the Théâtre lyrique. His popular concerts were gradually thrust into the background by the competition of the Colonne and Lamoureux orchestras, and came to an end in 1884. He attempted to revive them, unsuccessfully, in 1886 and did not long survive his disappointment. *Ref.*: III. 278.

PASHALOFF, Victor Nikandro- vitch (1841-1885): b. Saratoff, d. Kazan; was the composer of a num- ber of songs which have attained wide popularity in Russia.

PASHKEVITCH (or Paskievitch), Vassily (18th cent.): chamber musi- cian to Catherine II of Russia, engaged as violinist at the St. Petersburg thea- tre, 1763, later court composer. He wrote various operas, among them 'The Miser' (1811) and a number of songs. *Ref.*: IX. 380.

PASKIEVITCH, Vassily. See PASH- KEVITCH.

PÄSSLER (correctly Pässler), Karl (1863-): b. Wüstewaltersdorf, Sil- esia; received his musical education in Schweidnitz (König), Breslau (Mächtig, Lustner) and Berlin (Spitta, Beller- mann, R. Radecke); taught at Stern Cons. and Royal High School, Berlin; composed a sonata for violin, a trio, piano pieces and songs; and edited the pianoforte compositions in the complete edition of Haydn's works.

PASMORE, H. Bickford (1857-): b. Jackson, Wis.; pupil of J. Paul Mor- gan, Jadassohn, Reinecke, Frau Unger- Haupt, W. Shakespeare and R. H. Cum- mings; organist and professor of sing- ing in San Francisco; composer of an overture for orchestra, masses, etc.

PASQUALI, Nicolo ([?]-1757): d. Edinburgh, where he settled in 1740; published an opera, arias, a 'Dirge on Romeo and Juliet,' 12 sonatas for violin with figured bass, various concerted numbers for strings and other instru- ments; a work on harmony, 'Thorough- bass made easy' (1757), and 'The Art of Fingering' (1760).

PASQUALINI, Marc Antonio (1610[?]-[?]): b. Rome; was a cele- brated male soprano who sang in the Papal Chapel 1630; accompanied his friend Luigi Rossi to Paris in the train of Cardinal Mazarin (1646) and sang the rôle of Aristeo in Rossi's *Orfeo* (1647).

PASQUE, Ernst (1821-1892): b. Colo- gne, d. Alsbach; was educated as a singer at the Paris Cons., made his début in Mayence, 1844, sang at Darm- stadt until 1855, acted as stage manager at the Weimar opera, 1856; theatre di- rector, Darmstadt, 1872-74. He wrote

Patti

opera librettos, novels and romances as well as a 'History of the Theatre at Darmstadt (1559-1710)', and other books on music.

PASQUINI, Bernardo (1637-1710): b. Massa di Valdinievole, Tuscany, d. Rome; was pupil of Loreto Vittorii, and Antonio Cesti. For many years organist at Santa Maria Maggiore, Rome, P. was considered one of the greatest teachers of his time, among his pupils being Georg Muffat, Durante and Gasparini. He wrote 10 operas and 8 oratorios, as well as toccatas, suites and sonatas for harpsichord. *Ref.*: VI. 425f; VII. 6, 37, 43, 90.

PASSY, [LUDVIG ANTON] Edvard (1789-1870): b. Stockholm, d. Drott- ningholm; pupil of L. Piccini in Stock- holm, was an excellent pianist and teacher; for a time teacher of Prince and Princess Oskar of Sweden, and organist of the Court Chapel, Stock- holm; composed much music for piano (including 2 concertos), also for organ, string quartets, choruses and a number of songs.

PASTA, Giuditta (1798-1865): b. Saronna, near Milan, d. Lake Como; celebrated opera singer, studied under Ascoli at Milan conservatory and made her début in 1815. She did not become famous until she sang in Paris in 1822. From then till 1829 she spent most of her time there and in London, where she was a favorite. She then built a villa on Lake Como and seldom ap- peared in public. When she was again heard in London, in 1837, her voice was already ruined, despite which she sang in St. Petersburg in 1840 and again in London, 1850. Her voice had an ex- traordinary range. *Ref.*: II. 185, 187, 194, 195; VII. 254; IX. 145.

PASTERWITZ, Georg (1730-1803): b. Bierhütten, Passau, d. in the Abbey of Kremsmünster, where he was Kapellmeister. He composed several organ fugues and preludes, and left MSS. of a number of vocal compositions for the church.

PASTOU, Etienne Jean Baptiste (1784-1851): b. Vignan, Gard, d. Ternes, near Paris; teacher of singing, pub- lished *École de la lyre harmonique* (1821), a practical method for ensemble instruction which secured for him the appointment of professor at the Paris Conservatoire (1836).

PATTI (1) **Carlotta** (1840-1889): b. Florence, d. Paris; first studied piano under Henri Herz, then singing, and made her début in New York in 1861. Numerous concert tours in Europe and America established her fame as a coloratura singer. She married the 'cellist Demunck in 1879. (2) **Adelina (Adela Juana Maria)** (1843-): b. Madrid, sister of (1); studied singing with M. Strakosch, husband of her sis- ter Amelia, and made her début as Lucia in New York in 1859. Her fame was definitely established with her ap-

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pearance in London (1861), and succeeding concert tours to Paris, Vienna, Russia, Italy, America, etc., have maintained it until comparatively recent times. A coloratura singer of the first rank, her voice was noted chiefly for its sweetness. In 1868 she married the Marquis de Caux, Master of the Horse to Napoleon III; separated from him in 1885, she married the tenor Nicolini the following year; and after his death in 1898, the Swedish Baron Cederström. She lives in her castle near Brecknock, Wales. *Ref.*: IV. 133, 137, 139, 144ff, 160, 163, 166, 171; portrait, V. 152.

PAUER (1) **Ernst** (1826-1905): b. Vienna, d. Jugenheim, near Darmstadt; studied with Franz Lachner, Munich (1845-46), became Musikdirektor in Mayence in 1847 and there wrote the operas *Don Riego* (1850) and *Die rote Maske* (1851). During the same year he appeared successfully in London as a concert pianist, married the singer Andreea of Frankfurt, and settled in the British capital. After a long career as a performer and teacher he retired in 1896 to his villa in Jugenheim. He edited much music by the older classical composers, wrote on 'The Elements of the Beautiful in Music' (1876), also various theoretical works, and composed a symphony, chamber music and piano sonatas. (2) **Max [von]** (1866-): b. London, son of (1); studied with Vincenz Lachner, Karlsruhe, till 1885, then made various concert tours in which he won a reputation as a pianist; successively teacher at Cologne Conservatory (1887), and Stuttgart Conservatory (1897), of which institution he became the head in 1908. He has composed some pieces for the piano and edited a new edition of the Lebert and Stark piano method (1904).

PAUL, Archduke of Russia. *Ref.*: VII. 493; X. 178f, 181.

PAUL (1) **Hermann Daniel** (1827-1855): b. Brandenburg, d. Helsingfors; first travelled as a violinist, then established himself as a music dealer in Helsingfors (1862), and was made lecturer for the German language in Helsingfors University, 1867. He was active as a music teacher, wrote various books on musical instruction and translated the *Kalevala* and other Finnish poems into German. (2) **Jean.** See **RICHTER**. (3) **Adolf:** dramatist. *Ref.*: X. 257. (4) **Oscar** (1836-1898): b. Freiwaldau, Silesia, d. Leipzig; studied at Leipzig Cons. with Plaidy (piano), Hauptmann, Richter (theory), and became teacher there in 1869; wrote a text-book on harmony, a 'History of the Piano' (1868), translated into German the five books of Boetius' *De Musica*, and was for a number of years musical editor of the Leipzig *Tageblatt*. (5) **Ernst Johann** (1867-): b. Börnersdorf, Saxony; studied at Dresden Cons.; since 1896 musical head of the Dresden Teachers' Seminary, is prominent as

Paumgartner

piano and vocal teacher, music critic and musical editor.

PAUL IV., Pope. *Ref.*: VI. 66.

PAULI (1) **Heinrich** (1865-): b. Münster; since 1892 cathedral organist at Trier; founded a periodical *Der Organist* in 1892, wrote organ compositions and a method for the organ. (2) **Walter** (1880-): b. Berlin; studied there and in Munich, was active as a teacher and writer on musical subjects in Berlin (1906); conductor following year at Erfurt; third conductor of the court theatre, Cassel, since 1908; wrote a short study on *J. Brahms* (1907).

PAULLI, Simon Holger (1810-1891): b. Copenhagen, d. there; pupil of Klaus Schall, and Wexschall, was successively violinist, concert-master, conductor of the royal orchestra and one of the founders and directors of the Royal Cons. (1866). He conducted the first Danish performances of *Lohengrin* (1870), *Die Meistersinger* (1872) and *Tannhäuser* (1875). He is esteemed as a composer in his own country and wrote a Singspiel, a concert overture, violin études, also songs, etc.

PAULUS, Olaf (1859-1912): b. Christiania, d. Stavanger; was a pupil of Svendsen and the Leipzig Cons.; organist of the cathedral church, Stavanger, 1889; composed 'Mission' cantata, large choral works for male voices, songs, choruses and piano pieces; also pub. a collection of 1,000 Finnish songs (1888). He visited America in 1902 and directed concerts in Minneapolis and St. Paul. *Ref.*: X. 152.

PAULUS DE FLORENTIA, also known as **Dom Paolo**, **Dom Paghollo**: one of the chief representatives of the Florentine *Ars nova* of the fourteenth century, which he exemplified in a number of compositions, only a few of which have so far been recovered (MSS. British Museum and Paris).

PAUMANN (1) **Conrad** (ca. 1410-1473): b. Nuremberg, d. Munich; highly esteemed composer, credited by Virdung and Agricola with being the inventor of the German lute tablature (alphabetical tablature), an assertion based only on hearsay. He left three books of organ compositions, entitled *Fundamentum organisandi*, the first dated (1452) reprinted in Chrysander's *Jahrbücher*, No. 2, the other two in the *Buxheimer Orgelbuch* (Munich); also a few other pieces preserved in Wernigerode and reprinted by Arnold. *Ref.*: VI. 427; VII. 372. (2) **Jacob** (16th cent.): b. Nuremberg, known to have been in the service of the cathedral chapter of Augsburg, 1596, and a teacher of repute.

PAUMGARTNER (1) **Dr. Hans** (1843-1896): pianist and musical editor in Vienna; married the singer Rosa Papier-P. (q.v.). (2) **Bernhard**, son of (1), conductor and composer of an 'Overture to a Play of Chivalry,' etc.

PAUMGARTNER - PAPIER, Rosa.
See PAPIER.

PAUR (1) **Emil** (1855-): b. Czernowitz, Bukovina; studied with his father, then at Vienna Cons., distinguished pianist and violinist; 1876 conductor at Cassel, 1880 Mannheim, 1891 municipal theatre, Leipzig, 1893 succeeded Nikisch as conductor of the Boston Symphony Orchestra, 1898 succeeded Seidl as conductor of the New York Philharmonic Society; returned to Europe 1903, directed concerts in Madrid and Berlin; conductor of Pittsburgh Symphony Orchestra from 1904, conductor Royal Opera, 1912-13. He composed a symphony, a piano concerto (1909), etc. *Ref.*: IV. 184, 191, 197. (2) **Marie** (*née Bürger*) (1862-1899): b. Gengenbach, d. New York; pianist; pupil of Lebert, Pruckner and Leschetizky. (3) **Kurt**: son of (1) and (2), pianist.

PAUWELS, Jean Engelbert (1768-1804): b. Brussels, d. there; studied under Le Sueur in Paris (1788), violinist at the Italian Opera there, but went to Strassburg as conductor in 1790; appeared in Brussels in concerts of his own compositions, 1791; and was engaged as conductor of the opera in 1794. He composed three operas, string quartets, horn and violin concertos and established regular concerts of high technical standard.

PAVESI, Stefano (1779-1850): b. Casaletto Vaprio, Cremona, d. Crema; pupil of the Conservatorio della Pietà, Naples, and from 1818 to the time of his death cathedral organist at Crema. From 1826-1830 he filled annual engagements as theatrical director in Vienna. He composed over 60 operas, including *Ser Marc Antonio* (1810) and *La donna Bianca d'Avenello* (1830), given in Naples, Venice and Milan.

PAVLOWA, Anna, contemporary Russian ballerina. *Ref.*: IV. 154; X. vi, 171, 175f, 183, 185, 186f, 187, 215, 220, 222, 247; portrait, X. 174, 186.

PAYER, Hieronymus (1787-1845): b. Meidling, Vienna, d. Wiedburg; successively organist in his native town, conductor of theatres in Vienna and Amsterdam; gave concerts in Paris and elsewhere on the 'physharmonica'; composed operas, piano trios, piano pieces, fugues and concerts for organ, masses, motets, etc.

PAYNE (1) **Albert**: founder and publisher of 'Payne's Small Score Edition of Chamber Music' (1886), since acquired by Eulenburg, Leipzig (1892), now also including scores of orchestral and choral works. (2) **Albert** (1842-): b. Leipzig, son of E. H. Payne, a native of London; studied violin, Leipzig conservatory, then with Massart, Paris. Entered his father's publishing business in 1862. His wife, **Marie** (1845-): b. Vienna; was a dramatic singer, a favorite in Leipzig and Hamburg, retired in 1877.

PÁZDIREK. See GOTTHARD.

PEACE, Albert Lister (1844-): b. Huddersfield; organist at Holmfirth at 9; at Trinity church, Glasgow, in 1866, Glasgow cathedral, 1870; became organist of St. Georges' Hall, Liverpool, in 1897. He has composed a cantata 'John the Baptist,' services, anthems, organ fantasies and vocal church music. *Ref.*: VI. 493.

PEARCE (1) **Stephen Austen** (1836-1900): b. London; studied with J. L. Hopkins; organist in London; vocal teacher at Columbia College, New York; lecturer at Peabody Inst. and Johns Hopkins Univ., Baltimore; organist of the Collegiate Church, New York, 1879-85; composer of a 3-act opera, a children's opera, an oratorio, a church cantata, an overture, etc. (2) **Charles William** (1856-): b. Salisbury, England; studied with Aylward, Hoyte, Read and Prout; organist of various London churches and from 1882 professor at Trinity College; author of text-books and composer of an oratorio.

PEARSALL, Robert Lucas (1795-1856): b. Clifton, d. Castle Wartensee, Bodensee, an English music-lover who wrote choruses, madrigals, a 'Catholic Song Book' (1863), also an essay on the English madrigalists, etc.

PEARSON (1) **Martin** (ca. 1590-1651): b. Cambridgeshire; published 'Private musicke . . . ayres and dialogues' (4- to 6-part), with instruments (1620), and 'Mootetts' or 'Grave Chamber musique' in 5 parts with instruments (1630). Compositions by him are in the Fitzwilliam Virginal book. (2) **Henry Hugh.** See PIERSON.

PEASE, Alfred Humphries (1838-1882): b. Cleveland, d. St. Louis; pianist and composer.

PECHATSCHKEK (1) **François** (18th cent.): conductor in Vienna; composer of popular dance music, ballets and operas. (2) **François** (1793-1840): b. Vienna, d. Karlsruhe; son of (1); court Kapellmeister at Baden; composer of a violin concerto, etc.

PECOWI (17th cent.): ballet dancer. *Ref.*: X. 87, 88.

PEDERSEN, Mogens (called **Magno Petreo**) (ca. 1580-1630): was educated in Venice at the expense of King Christian IV of Denmark; choirmaster in Copenhagen, 1618; pub. 5 books of madrigals (Venice, 1608) and a book of five-part psalms and motets (Copenhagen, 1620).

PEDRELL, Felipe (1841-): b. Tortosa, largely self-educated musically, began his career as an opera composer in 1874, became professor at the Madrid Cons. and member of the Madrid Academy (1894). Of his various works the monumental trilogy *Los Piraneos* (Barcelona, 1902) is the most important. Besides, he prod. *El ultimo Abencerrajo* (Barcelona, 1874), *Quasimodo* (ib., 1875), *El Tasso a Ferrara*,

Cléopatra, Mazeppa (Madrid, 1881), *La Celestina* (1904) and *La Matinada* (1906). He has also composed many choral works, solo vocal works with piano, etc., and pub. 'Instrumentation Exercises' (1902), a study of old Spanish musical instruments (Barcelona, 1902), and *Diccionario bio-bibliográfico de las músicas españolas* (Vol. I [A-C], 1894-97), *Cataléche de la Bibliotheca de la disportació* (2 vols., 1898-9), etc., and edited a new critical issue of old Spanish church music and old Spanish operas (*Theatro lirico español anterior al siglo XIX*, 4 vols. pub.). P.'s collected writings and criticisms were pub. as *Jornadas de arte* (Paris, 1841-91). He edits *La música religiosa en España* (periodical) and was collaborator on the *Ilustración musical Hispano-Americana*. Ref.: III. 404; VI. 396; IX. 477.

PEDROTTI, Carlo (1817-1893): b. Verona, d. there (by suicide); was a pupil of Domenico Foroni; from 1869 on conductor at the Royal theatre, Turin, conductor of the popular concerts (orchestra) in that city, as well as head of the Liceo musicale and of a school for the study of counterpoint. He prod. a great number of operas in Italian cities, including *Clara del Mainland* (Verona, 1840); *Mathilde* (Amsterdam, 1841); *La figlia dell'arciere* (Verona, 1846); *Fiorina* (Verona, 1851); *Il perruchiere della reggenza* (ib., 1852); *Gelmina* (ib., 1853); *Genoveffa* (Milan, 1854); *Tutti in maschera* (Verona, 1856; Paris, 1869); *Isabella d'Arragona* (Turin, 1859); *La guerra in quattro* (Milan, 1861); *Mazeppa* (Bologna, 1861); *Marion de Lorme* (Triest, 1865); *Il favorito* (Turin, 1870); *Olema* (Milan, 1873). Ref.: II. 503 (footnote); IX. 155.

PEELLAERT, August Philipp, Baron von (1793-1876): b. Bruges, d. Brussels; studied with d'Ennery at Lille and Momigny in Paris; became member of the board of managers of the Brussels Cons. in 1832; wrote a number of operas, most of them produced in Brussels.

PEKIEL, Bartholomäus (circa 1650): was a composer of church music in the style of the Roman school. Some of his masses and motets have been preserved.

PELISSIER (1) **Victor** (late 18th cent.): composer of 2 operas prod. in America 1796 and 1799. Ref.: IV. 112f. (2) **Olympe**. Ref.: II. 191.

PELLEGRIN, Simon Joseph (1661-1745): b. Marselles, d. Paris; wrote tragedies, comedies, also seven librettos for Destouches, Desmarests, Rameau, Villeneuve, Lacoste and Montclair.

PELLETAN, Fanny (1830-1876): d. Passy; the music patron who instituted the *édition de luze* of the principal works of Gluck.

PELOSI, Vincent M. (18th cent.):

pioneer in American musical enterprises. Ref.: IV. 75.

PEMBAUR (1) **Joseph** (1848-): b. Innsbruck; studied music at Vienna Cons. and Munich Royal Music School (Buonamici, Hey, Wüllner, Rheinberger); director and head of the music school of the Innsbruck Musikverein since 1875; composer of large choral works with orchestra, a symphony, a melodrama, piano and organ compositions and various works on the theory of music. His opera 'Gipsy Life' was prod. at Innsbruck in 1898. (2)

Joseph, Jr. (1875-): b. Innsbruck; son of (1); pianist; pupil of his father, Rheinberger and Thuille, and active as a teacher at the Leipzig Cons. (3) **Karl** (1876-): b. Innsbruck; son of (1); organist; pupil of his father; court organist, 1901, Dresden, 1910-13, and conductor of the R. Schumann Singakademie. He has published a mass with orchestra and a number of male choruses.

PENA y GONZ, Antonio (1846-): b. San Sebastian, Spain; since 1866 music critic of the Madrid daily *El Imparcial*; author of a number of essays and studies on musical subjects and a cantata, *Vive Hernani* (Madrid, 1875).

PENALOSA, Francisco: Spanish composer who flourished between 1470-1535; choir-master of Ferdinand the Catholic, after his death a singer in the Papal Chapel. Six of P.'s motets were published by Eslava.

PÉNAVAIRE, Jean Grégoire (1840-1906): b. Lesparre, Gironde; d. Paris; was a pupil of Willem Sivori, Morel and Fétis; theatre director at Nantes; composed dramatic overtures and a symphonic poem with choruses for orchestra, also several comic operas and a ballet, *La Folie espagnole* (1874).

PENET, Hylaire (16th cent.): a Poitiers clergyman, singer in the private choir of Pope Leo X, 1514-22, especially engaged for the performance of secular music. A mass and six motets by him are extant.

PENFIELD, Smith Newell (1837-): b. Oberlin, O.; studied with James Flint in New York, at the Leipzig Cons. and in Paris; founded the Cons. and the Mozart Club, Savannah, Ga., and the Arion Cons., Brooklyn, N. Y.; organist of the Broadway Tabernacle, New York; composer of the 18th psalm with orchestra, an overture, etc.

PENNA, Lorenzo (1613-1693): b. Bologna, d. Imola; entered the Carmelite monastery, Parma, became *maestro di cappella* there, and later held a similar position at the Imola cathedral; wrote a number of masses, psalms and other numbers for church use.

PENTENRIEDER, Franz Xavier (1813-1867): b. Kaufbeuren, Bavaria; d. Munich, as conductor and organist at the court theatre; wrote masses, motets, cantatas and two operas, the first

of which, 'A Night on Paluzzi,' was given in many German theatres.

PEPIN: king of the Franks. *Ref.*: VI. 400.

PEPUSCH, Johann Christoph (John Christopher) (1667-1752): b. Berlin, d. London, son of an impecunious Protestant clergyman, and only able to obtain meagre instruction in music; nevertheless secured employment at court when 14, and became a practical musician, as well as an authority on musical theory and history. He left Berlin in 1698 for an unknown reason, went to Holland, then (1700) to England, where he remained and became influential in musical life, and became the founder of the Academy of Ancient Music (1710). He was at first violinist in the orchestra of the Drury Lane Theatre, then also accompanist and composer (compiler of 'English' operas from Italian fragments), then became organist and composer of the chapel of the Duke of Chandos at Cannons, where he prod. anthems, services, cantatas, etc. He was then for a number of years musical director of the Lincoln's Inn Fields Theatre, for which he wrote the masques 'Venus and Adonis' (1715), 'Apollo and Dafne' (1716), 'The Death of Dido' (1716) and 'The Union of the Three Sister-Arts' (1723), and, more important, the 'Beggars' Opera' (text by Gay), which was intended for a parody of English opera but gave the impulse to an entirely new school, of which the German Singpiel was a development. Its success caused the ruin of Handel's opera venture; it was followed by 'The Wedding' and many other similar works. P., after an ill-fated sea journey (headed for Bermuda), returned to London and married the singer Margaritha de l'Épine, whose wealth helped him over his financial troubles. He also composed sonatas for flute and for violin, trios, airs (dance movements), *Concerti grossi* for 4 flutes ('à bec' and 'cross'), oboe and continuo, and occasional pieces. He pub. 'A Treatise on Harmony' (1731); 'A Short Document of the 12 Modes of Composition and their Progression in Every Octave' (MS., lost), etc. *Ref.*: I. 430; IX. 74, 75, 76.

PEPYS. *Ref.*: (cited) IX. 28.

PERABO, Joh. Ernst (1845-): b. Wiesbaden; was educated in New York; went to Hamburg in 1858, and to Leipzig Cons. in 1862, where he was a pupil of Wenzel. P. returned to New York a finished pianist; settled in Boston, 1866, as pianist and teacher; has written original compositions for the piano, as well as a number of transcriptions.

PERCY, Bishop. *Ref.*: II. 129, 223.

PEREIRA (1) **Marcos Soares** ([?]-1655): b. Caminha, d. Lisbon; was court conductor to King John IV of Portugal; one of the best musicians

of his time; composed a 12-part mass as well as many other works for the Roman service. (2) **Thomas S. J.** (1645-1692): b. Barcellos, d. Pekin; missionary in India and China; wrote a practical music method in Chinese, which the Emperor of China had translated into the Tartar tongue. (3) **Domingos Nunes** ([?]-1729): b. Lisbon, d. Camarate; was for many years *maestro di cappella* of the Lisbon cathedral and composed requiem masses, villancicos, responses, etc.

PEREPELIZYN, Policarp Dmitrievitch (1818-1887): b. Odessa, d. St. Petersburg; left the army to devote himself to musicology. He is the author of a 'Musical Lexicon' (1884), an illustrated history of Russian music (1889), and of numerous musical essays and articles which have appeared in the periodical press.

PEREZ (1) **Juan Gines** (1548-1612): b. Orihuela, Murcia; d. in the same city as choirmaster of the cathedral. Pedrell has included compositions by P., motets, psalms, magnificats, in his *Hispaniae Schola Musica Sacra*. (2) **Davide** (1711-1778): b. Naples; studied with Francesco Mancini; *maestro di cappella* at Palermo; later Portuguese court conductor; made his début in Naples as an opera composer in 1735 with *La nemica amante*; wrote some 62 serious and 33 comic operas, most of them successful, including *Siroë* (1740), *Demofonte* (Lisbon, 1750) and *Solimanno* (1757). He is generally considered to be on a par with Jommelli. As a composer of church music P. is hardly less important, and his works include masses, psalms, motets, etc. *Ref.*: IX. 39.

PERFALL, Karl (1824-1907): b. Munich; studied with Hauptmann in Leipzig; founded and conducted the Oratorio Society there, 1854-64; court Kapellmeister, 1864; Kapellmeister of the Court Theatre, 1867-93; composer of 4 operas, 3 fairy cantatas, etc.

PERGER, Richard von (1854-1911): b. Vienna, d. there. He was a pupil of Zellner (composition), Fr. Schmidler ('cello); director in Rotterdam (1890), Vienna (1897); became an officer of the French Academy (1904). P. was influenced as a composer by Brahms; his works include an opera, shorter dramatic pieces and chamber music; also wrote a short biography of Brahms.

PERGIN, Marianna: wife of Gluck. *Ref.*: II. 22.

PERGOLESİ, Giovanni Battista (1710-1736): b. Jesi, d. Pezzuoli, near Naples; was a pupil of Mattel, Greco, Durante and Feo, and, though he had written oratorios, trio sonatas and a solemn mass, first won real fame with his celebrated opera *La serva padrona* (1773), which not only became a model for the Italian opera buffa composers who followed him, but was also of

Peri

historical importance for Paris and the creation of the French comic opera. P.'s remaining operas are comparatively unimportant, but his last work, the expressive *Stabat mater*, would be sufficient to establish his fame, had his *La serva padrona* not been written. P. wrote much music for the church, and some cantatas with accompaniment of string quartet. His short life was uneventful, with the exception of the triumph of *La serva padrona*; but the lack of success of his other operatic scores reacted on his naturally weak constitution and brought about his death. His remaining operas for Naples include *Il maestro di musica*, *Il geloso sghermito*, *Lo frato 'nnamorato*, *Il prigioniere superbo*, *Adriano in Siria* (opera seria, with intermezzo *Livietta e Tracollo*, or *La contadina astuta*) and *Flaminio* (posthumously prod.); for Rome, *Olimpiade* (1735). He also wrote trio sonatas, important in the development of the sonata for their introduction of the 'singing allegro' (12 pub. by Bremner in London as one set, and 2 others as the beginning of a collection 'The Periodical Trio,' others are MSS. in Naples). For the church he also wrote a 4-part and a 5-part mass with orch., a 2-part mass with organ, a 4-part *Miserere* with orch., *Dies irae*, *Laudes*, *Domines*, etc., for various combinations. Ref.: II. 7, 8, 52, 55f; (infl. on Mozart) II. 125; V. 161; VI. 137, 327; VII. 101f, 107; IX. xi, 37f, 39, 68; mus. ex., XIII. 131.

PERI (1) **Jacopo** (1561-1663): b. Rome, d. Florence; was educated musically in Lucca, by Cristoforo Malvezzi, and was 'master of music and musicians' at the courts of Francesco, Ferdinand I and Cosimo II, of Florence. He belonged to the group, including Bardi and Corsi, who discovered the recitative style (*stilo rappresentativo*) in the course of their æsthetic discussions. In 1597 he composed his *Dafne*, the first work in the new manner and really the first opera. Its success was duplicated in that of *Euridice*, the first opera on the story of Orpheus, written for the marriage of Henry IV of France and Maria de' Medici, and printed in 1601. A number of other compositions by P., including operas, cantatas and shorter numbers with cembalo and organ accompaniment have also been preserved. Ref.: I. 329ff, 343, 378; II. 26, 27; VI. 100, 101, 405; VII. 474; VIII. 82, 120; IX. 9, 10, 13, 29, 42; mus. ex., XIII. 63. (2) **Achille** (1812-1880): b. Reggio, d. there; was an operatic conductor in his native city and wrote a series of operas in the style of Verdi, of which *Ester d'Engaddi* (1843) was the first real success.

PERINET. Ref.: IX. 101.

PERKINS, Henry Southwick (1833-): b. Stockbridge, Vermont;

Perotti

studied at the Boston School of Music, was active as a teacher in Iowa, Kansas and Illinois, and in 1890 founded the National College of Music, Chicago. P. has been prominent as a director of music festivals, and as a music critic, and is one of the founders of the American National Music Teachers' Association (1876). He has composed songs and choruses and edited various collections of songs.

PERLET, Herman: contemp. American composer resident in San Francisco. Ref.: IV. 398f.

PERNE, François Louis (1772-1832): b. Paris, d. there; entered the chorus of the Paris Opéra in 1792, but soon began to make a name for himself as a composer, writing a number of short instrumental works and in 1801 a grand festival mass. In 1811 he succeeded Catel as professor at the Paris Conservatoire, of which he became inspector-general in 1816. He retired in 1822. Besides piano compositions (including easy sonatas, a remarkable invertible triple fugue, a book of variations), he pub. a Piano Method and a work on harmony; also wrote articles in Fétis' *Revue musicale* on Greek notation, Troubadour songs, etc.; also a study on the songs of Châtelain de Coucy in Michel's monograph on this Troubadour (1830). His MSS. are in the Conservatoire, and his library was bought by Fétis.

PEROSI (1) [Don] **Lorenzo** (1872-): b. Tortona, Italy; entered the church, studied at Milan Cons. (1892-93), at Ratisbon under Haberl (1893-94); became director of the Royal Chapel and *maestro di cappella* at St. Mark's, Venice, and in 1898 director of the choir of the Sistine Chapel, Rome. In addition to 25 masses, P. has composed an oratorio trilogy, 'Passion' (St. Mark), 'Transfiguration of Christ,' 'Resurrection of Lazarus,' which attracted great attention at the church music congress, Milan, 1897, a number of other oratorios and cantatas, and works for orchestra, strings, organ, violin, voice and piano. Perosi's style shows the influence of Wagner as well as that of Bach. Ref.: III. 395f; VI. 392f. (2) **Marziano** (1875-): a brother of (1); made his début as a composer in Vienna, 1912, with a grand opera, *Pompeii*, and has written various other compositions, both sacred and secular.

PEROTIN, or **Perotinus** (surnamed **Magnus**): organist and choir-master of the church *Beatae Mariæ Virginis*, in Paris (before the cathedral of Notre-Dame was erected), is considered one of the most notable representatives of the *Ars antiqua* of the 12th century. Coussemaker has included some of his pieces in his *L'art harmonique au XII^e et XIII^e siècles*. Ref.: I. 184.

PEROTTI, Giovanni Agostino

Perrin

(1769-1855): b. Vercelli, d. Venice; studied with Mattel in Bologna, made a name as an opera composer, acted for a time as accompanist at the Italian opera in Vienna and London, then, from 1801 on, lived in Venice, where he succeeded Furlanetto as choir-master at St. Mark's (1817). Beside operas and ballets, he wrote works for the church and a prize-crowned essay, *Sullo stato attuale della musica* (1812), also a poem entitled *Il buon gusto della musica*.

PERRIN, Pierre (1620-1675): b. Lyon, d. Paris; supplied the poems for the first French attempts at opera, by Cambert, and received from Louis XIV authorization to conduct an operatic enterprise (1669). This was the *Académie de musique*. He was, however, obliged to resign his patent to Lully (q.v.). Since the Académie has enjoyed a continual existence till today, P. and Cambert must be regarded as the founders of the Paris Grand Opéra. (Cf. CAMBERT.) Ref.: I. 405f; IX. 23.

PERRON, Karl (1858-): b. Frankenthal, Palatinate; studied singing with Hey and Hasselbeck, Munich, and attained a reputation as a concert and opera singer. He won especial recognition in the rôles of Wotan and Amfortas at Bayreuth (1896), and since 1913 has made a number of concert tours.

PERROT (1) (16th cent.): organ builder. Ref.: VI. 405. (2) (19th cent.): ballet dancer and master. Ref.: X. 152, 154, 158.

PERRY, George Frederick (1793-1862): b. Norwich, d. London; was music director at the Haymarket Theatre, and organist at Quebec Chapel, London, 1832-47; from 1846 to his death organist of Trinity Church; composed three oratorios (among them 'The Fall of Jerusalem'), a cantata, the opera 'Morning, Noon and Night' and an overture, 'The Persian Hunters.'

PERSIANI, Fanny (née Tacchinardi) (1812-1867): b. Rome, d. Passy; studied with her father, Nicola, married Giuseppe P. (1799-1869, composer of 11 operas) and appeared for the first time as a singer on the stage in Leghorn (1832), where she scored an instant success. In a few years she was one of the most celebrated singers in Europe, and from 1837 to 1848 a favorite in Paris and London. She also made concert tours in Holland, Russia and other countries. Ref.: II. 185; portrait, IX. 150.

PERSINGER, Louis (1887-): b. Rochester, Ill.; violinist; studied with Hans Becker, Ysaye, Thibaud, and at the Leipzig Cons.; concert-master of the Blüthner Orchestra, Berlin; made concert tours in Europe and America.

PERSUIS, Louis Luc Loiseau de (1769-1839): b. Metz, d. Paris; son of Jean Nicolas L. de P.; composer of

Petchnikoff

the oratorio *Le passage de la mer rouge* (1759); went to Paris in 1787, became coach at the Opera in 1804, succeeded Rey as conductor, 1810, and was made director of the Opera, 1817; also held positions as teacher in the Paris Cons. and in Napoleon's private chapel. P. wrote some 20 operas and ballets, of which *Jérusalem délivrée* (1812) is the most important.

PERTI, Jacopo Antonio (1661-1756): b. Bologna, d. there, as choir-master of San Petronio. A pupil of Padre Petronio Franceschini, P., like the majority of church musicians of his time, wrote a number of operas (24) and oratorios (19), also many cantatas. Of some of these and of his masses copies exist in MS. Ref.: IX. 20.

PESCETTI, Giovanni Battista (1704-1766): b. Venice; a pupil of A. Lotti, became organist of the second organ at St. Mark's in 1762. During 1726-37 he brought out an opera at Venice nearly every year. During the three years following he lived in London, where he also wrote operas and cantatas. He also pub. nine harpsichord sonatas.

PESCHARD (19th cent.): organ builder. Ref.: VI. 407.

PESCKKA - LEUTNER, Minna (1839-1890): b. Vienna, d. Wiesbaden; pupil of H. Proch, made her début in Breslau, 1856, sang in Dessau, where she married Dr. Pesckka in 1861, and at the Vienna Court Opera; studied coloratura with Frau Bochkoltz-Falconi; then prima donna in Darmstadt and Leipzig (1868-76), where she was also the leading concert favorite, finally in Hamburg and Cologne.

PESENTI, Michele (late 15th cent.): b. Verona; composer, of whose works Petrucci's Frottola collection (1504-19) contains 33 pieces. His *Del lecto mi levava*, re-published in Riemann's *Handbuch der Musikgeschichte*, may have served as an example for the chanson and villanelle writers of the sixteenth century.

PESARD, Emile Louis Fortuné (1843-): b. Paris; pupil of Bazin and Carafa at the Paris conservatory, won the *prix de Rome* (1866), became inspector of singing in the Paris schools, and wrote many operas and operettas (the most recent is *L'épave*) (1903) as well as a mass, a cantata, *Dalila* (1867), an orchestra suite, quintet, trio, piano pieces and songs.

PESTER-PROSKY, Bertha (1866-): b. Frankfurt; studied with Frau Dreyshock; dramatic soprano; married REINHOLD PESTER, the harpist, with whom she toured.

PETCHNIKOFF, Alexander (1873-): b. Jeletz, in the Government of Orel, Russia; violin virtuoso, pupil of Hrimaly at Moscow conservatory; long resident in Berlin. In 1913 he became teacher at the Royal Academy in Munich.

Peter the Great

PETER THE GREAT, Emperor of Russia. Ref.: III. 40; IX. 221f, 380, 394; X. 179.

PETERS (1) **Carl Friedrich** ([?]-1827): music publisher who acquired in 1813 from the heirs of Ambrosius Kühnel of Leipzig the 'Bureau de musique,' founded by Hoffmeister and Kühnel in 1800, which, having begun its activities with publications of works by Bach and Mozart, and brought out some of Beethoven's in original editions (op. 19-22), is to-day one of the leading publishing houses of the world. Peters' daughter sold the business to **CARL GOTTHELF SIEGMUND BÖHME** (1828), who willed it to the City of Leipzig for charitable purposes (1855), and in 1860 it was bought by Julius Friedländer. The entry of Dr. Max Abraham (b. 1831) brought new life into the enterprise. He established the 'Edition Peters' of classical masterpieces in 1867, to which modern works were soon added, was sole owner during 1880-1900, and was succeeded by his nephew and associate **HENRI HENRICHSEN** (b. 1868). Besides its fine and accurate edition of the classics, the firm has published the works of Grieg (nearly all), Hugo Wolf (taken over from Heckel), Brahms, Sinding, Reger, Moszkowski, etc. The famous Peters Musical Library in Leipzig was established by Dr. Abraham in 1893, organized and arranged by Dr. Emil Vogel to 1900, then by Dr. Rudolph Schwartz. Its continued maintenance under the supervision of the City of Leipzig is assured by a fund of 400,000 marks left by Dr. Abraham. (2) **Guido** (1865-): b. Gratz, pupil of the Vienna Cons., pianist and composer, 1901-5 in Munich as teacher at the Royal Cons., but established in Vienna since 1905. He has composed 2 symphonies, string quartets, songs, etc.

PETERSEN (1) **Peter Nikolaus** (1761-1830): b. Bederkesa, near Bremen; d. Hamburg; flute virtuoso who improved the flute by the addition of several valves; also pub. a flute method, as well as études, variations and duets for his instrument. (2) **Dory**, pianist, married R.

PETERSILEA, Carlisle (1844-1903): b. Boston, Mass., d. Tropic, Cal.; studied at Leipzig Cons. and (in 1884) with Liszt at Weimar; toured Germany as concert pianist and subsequently returned to Boston, where he established the Petersilea Academy of Music, 1871, and was teacher at the New England Cons.; composer of piano pieces.

PETERSON, Franklin Sivewright (1861-): b. Edinburg; pupil of K. A. Fischer, Dresden, 1884; active as a teacher, organist and examiner in various institutions; Ormund professor of music at the University of Melbourne, 1901. P. wrote various musical handbooks, among them 'Elements

of Music' (1895, etc.), 'Introduction to the Story of Music' (1897), 'Pianist's Handbook' (1899) and 'Catechism of Music' (1900).

PETERSON-BERGER, [OLOF] Wilhelm (1867-): b. Ullångar, Ingermanland; pupil of J. Dente and O. Bølander, Stockholm, and E. Kretschmer and H. Scholtz, Dresden. Since 1895 resident of Stockholm, where he is active as composer, conductor and music critic. P. has composed 2 symphonies, 2 violin sonatas, nationalistic piano pieces, and songs ('Swedish Lyrics'), also two music dramas, *Ran* (Stockholm, 1903) and *Arnhol* (ib., 1910), a festival play, *Svea galdrar* (ib., 1897), and a fairy play. He has translated a selection of Wagner's writings, his *Tristan*, and Nietzsche's 'Birth of Tragedy' into Swedish. Ref.: III. 80, 81ff.

PETIPA, Marius (19th cent.): b. France; ballet-master of Imp. Russian ballet from 1849; reformer of ballet. Ref.: X. vi, 21, 151, 182f, 196, 219; (quoted on Petrograd Imperial Ballet School), X. 173f.

PETR, Vyatcheslav Ivanovitch (1845-): b. Bohemia; studied philology at Prague and St. Petersburg, has been teacher at the Univ. of Kiev since 1885. Has written (in Russian) various monographs on ancient Greek music, and composed choruses with orchestra accompaniment.

PETRALI, Vincenzo Antonio (1832-1889): Italian organist. Ref.: VI. 491.

PETRARCH. Ref.: VI. 71 (footnote); VII. 318.

PETRE, Torsten (1863-): b. Hammarby, Uppland; educated in Upsala, is active as a music critic, and has composed chamber music, songs, piano pieces and choruses.

PETREJUS, Johannes ([?]-1550): b. Langendorf, Franconia; d. Nuremberg; was an important sixteenth-century music publisher and printer in that city. He initiated music printing in 1536 with the issue of Newsidler's lute book.

PETRELLA, Errieco (1813-1877): b. Palermo, d. Genoa; opera composer; pupil of Costa, Bellini, Furno, Ruggi and Zingarelli; made his debut with *Il diavolo color di rosa* (Naples, 1829) and soon became one of the most celebrated composers in Italy. He wrote 25 operas in all, of which *Le precauzioni* (1851), *Marco Visconti* (1854), *Ione* (1858), and *La contessa d'Amalfi* (1864) are the most important. Ref.: II. 503 (footnote); IX. 155.

PETRI (1) Johann Samuel (1738-1808): b. Sorau, d. Bautzen, as cantor; wrote an organ method (1802). His compositions are in MS. (2) **Henri** (1856-1914): b. Zeyst, near Utrecht; d. Dresden; was a pupil of Joachim, Berlin, 1871-1874, concert-master at Sondershausen, 1877, Lauterbach's successor as court concert-master in Dres-

Petri

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den, 1898. Until 1912 he was first violin of a string quartet and teacher at the conservatory. He has written violin music and songs. P.'s son **Egon** is a pianist, his daughter **Helga**, a concert soprano.

PETRIE (1) **George** (1789-1866): b. Dublin; musical scholar; one of the first collectors of Irish folk-melodies; most of the melodies set to words by Thomas Moore were taken from his collection. (2) **Flinders**, historian. *Ref.*: (cited) VIII. 56.

PETRINI, **Franz** (1744-1819): b. Berlin, d. Paris; was a harp virtuoso; son of the harpist of the Berlin court orchestra. He established himself in 1770 in Paris as a teacher of the harp, and published concertos, sonatas, variations and a method for the instrument, as well as a book on harmony.

PETROFF, **Ossip Afanassievitch** (1807-1878): b. Elisabetgrad, d. St. Petersburg; Russian opera singer (bass), for whom Glinka wrote the part of Russlan in 'Russlan and Ludmilla,' his voice having the extraordinary range of B-g'-sharp, and being of great beauty throughout. He made his debut as Sarastro in Mozart's 'Magic Flute'; created a number of leading rôles in Russian operas, notably that of Warlaam in Moussorgsky's 'Boris Godounoff.'

PETRONIUS: Roman writer of the time of Nero. *Ref.*: (cited) VI. 499.

PETRUCCI, **Ottaviano dei** (1466-1539): b. Fossombrone, near Urbino, d. there; in 1498 secured from the Council of Venice a 20-year privilege for printing mensural music with metal types; worked in that city 10 years, disposing of his privilege to Amadeo Scotto and Niccolò da Rafael, and, securing a 15-year privilege from the Pope for the Papal State, worked under it in Fossombrone during 1513-23. Though not the inventor of music type printing (cf. **HAHN** and **REYSER**) it is he who first employed it for figured music. His work is extremely clear and accurate, and examples of it today are rare and highly prized. His Venice publications include: *Harmonice musices Odhecaton* [A] (1501), *Canti* [B] *Motetti* [A] (1502), *Misse Josquin Cant* [C] (1503), *Misse Alexandri Agricola*, *Motetti* [C], *Frottole lib. I* (1504), *Frottole lib. II-V*, *Missarum Josquin lib. II*, *Misse de Orto*, *Motetti libro IV*, *Motetti a 5*, *Fragmenta missarum* (1505), *Lamentationum Jeremie prophete liber I-II*; *Misse Henrice Izac*, *Frottole lib. VI* (1566), *Frottole lib. VII-VIII*, *Missarum diversorum auctorum lib. I*; *Frottole lib. II, III, IV* (2nd ed.); *Frottole lib. IX*; *Intabatura de lauto lib. I-IV*; *Missae diversorum auctorum* (1508); *Tenori e contrabbasse intabulati col soprano in canto figurato* . . . *Francisci Bossinensis opus* (1509), *Misse Gaspard* [van Wer-

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berke]; *Fragmenta missarum*; *Laudi lib. II* (lib. I pub.?) and *Frottole de messer Bartolomeo Tromboncino*, etc. (no date). P.'s Fossombrone publications include 4 vols. of masses (1513, as chorus book, sop. and alto on the left hand page, tenor and bass on the right); *Missarum Joannis Mouton lib. I*; *Misse Antonii de Fevin*, *Missarum X a clarissimis musicis . . . libri II*; *Motetti della corona* (83 motets by the most eminent masters, lib. I, 1514; lib. II-IV, 1519); and finally 3 masses (or books of masses, as choir books, 1520-23). Among the masters represented in P.'s collections are Josquin, Hayne, de Orto, Obrecht, La Rue, Busnois, Compère, Ghiselin, Alexander Agricola, Brumel, Isaac, Okeghem, Tinctoris, Regis, Caron, Lapidica, Japart, de Lannon, Infantis, Lourdois, de Stappen, Fortuila, Gregoire, Jo. Martini, Reingot, Pinarol, de Vigne, Stockholm, Ninot, Philippon, Hancart, Asel, Bourdon, Vincinet, de Wilder, Tadinghem, Bulkyn, Nic. Craen, Mathurin, Vaqueiras, etc. *Ref.*: I. 245, 271, 285f; VII. 469.

PETRUS de CRUCE (13th cent.): b. Amiens; a very early composer of whom little more is known than that he was a contemporary of the two Francos; one of the creators of the mensural system.

PETRUS dictus palma ociosa (14th cent.): b. Bernaville; a Cistercian monk, who in 1336 wrote a *Compendium de discantu mensurabili*, published for the first time in 1914 by Johannes Wolf (Sammelbände of the Int. Mus. Soc.). It is remarkable especially for the fact that it develops 12 different kinds of time measure (modi) by means only of the division periods, with the minima as the lowest value, without the measure signs of de Vitry or the many different kinds of notes then used by the Italians.

PETRUS PELOPONNESIUS. See **LAMPADARIOS** (2).

PETRUS PICARDUS (flourished 1250): writer on measured music, whose extract from Franco's *Ars cantus mensurabilis*, entitled *Musica mensurabilis*, handed down through Hieronymus de Moravia, has been printed in Coussemaker's *Scriptores* (Vol. I).

PETERSON (1) **Petter** (**Pehr**), (1813-1891): b. Uppland, Sweden; d. Karlberg, as a teacher at the military school and organist of the castle chapel. Has published songs for male chorus and a cantata. (2) **Hans** (1830-1907): b. Gylle, Lund; d. Stockholm; active as 'cello player and teacher in Stockholm, organist of the Hedwig Elenore church in that city. (3) **Anders** (1814-1898): b. Gylle, d. Hull, England; brother of (2); was a pupil of Randal, David and Hauptner; settled in England in 1865, and taught at Rugby, 1866-1891. (4) (**P.-Persfeldt**), **Bror** (1881-): b. Stockholm; distin-

Petuchoff

guished 'cellist, pupil of Anton Andersen, Hugo Becker and B. Cossmann; taught, 1904, at the conservatory in Offenbach, then at the Helsingfors Musical Institute; has toured as virtuoso.

PETUCHOFF, Michael (1843-1895): b. St. Petersburg, d. there; left the army to enter civil service and devote his leisure to music; wrote many articles, essays, etc., on musical subjects ('Berlioz in Russia,' instruments in the St. Petersburg Cons., etc.) for French and Russian periodicals; translated Helmholtz's work on acoustics into Russian.

PETZELT, Joseph (1884-): b. Wollstein, Posen; studied church music at Ratisbon (Haberl, Haller) and Munich; taught in various German cities, and since 1913 has been in charge of music at the Paderborn Gymnasium; has composed for orchestra, strings, also for chorus.

PETZET, Walter (1866-): b. Breslau; is a pupil of Kleffel, Rheinberger, Bülow; active in Minneapolis, Chicago, New York as a piano teacher, 1887-96; succeeded Busoni at Helsingfors Conservatory in 1896; at the Grand-ducal Music School, Weimar, 1910-13; on the staff of the *Signale* in Berlin. He has composed orchestral and chamber music, also an opera, songs, 2 piano concertos and other piano pieces.

PETZOLD (Bezeld, Pezelius) (1) **Johann** (late 17th cent.): town piper at Bautzen and an industrious composer of instrumental music, especially for wind instruments. A great number of his compositions are extant, including *Musica vespertina Lipsica* in 1-5 parts (1609), *Hora decima . . . musikalische Arbeit zum Abblasen* (40 'sonatas' in 5 parts, in reality a set of suites without dance movements) and similar collections; also a single vocal work, *Jahrgang über die Evangelia von 3-5 Vokalstimmen nebst 2-5 Instrumenten* (1678). He also wrote *Observationes musicæ* (1678-83), *Infelix musicus* (1678) and *Musica politicopractica* (1678). Ref.: VII. 473; VIII. 125. (2) **Christian** (1677-1733): b. Königstein, Saxony; d. Dresden; Royal Polish organist and chamber musician; composed a number of piano concertos (without orchestra) and chamber music works. (3) (**Petzhold**), **Wilhelm Leberecht** (1784-[-?]): b. Lichtenhain, Saxony; was associated with J. Pfeiffer, Paris, 1806-14, as piano builder, then worked alone; his square pianos were much sought after up to the advent of Pape, as P. had been instrumental in the perfection of this type of instrument (especially by the employment of larger and stronger strings) and indirectly of the grand piano. (4) **Eugen Carl** (1813-1889): b. Ronneburg, d. Zofingen; studied in Leipzig; was theatrical director at Bautzen, 1839; organist in Murten, Switzerland,

Pfeiffer

1842; musical director and organist at Zofinger, 1844; established subscription concerts there; composer in various forms.

PEURL (Bäurl, Beurlin, Bäwerl) Paul (early 17th cent.): organist at Steyer; generally considered to be the originator of the German suite with variations, since proceeding from the old custom of adding a galliard to the pavane, he (as the first) joined four dance movements together, keeping the same theme, freely varied, throughout; pub. *Neue Paduan, Intrada, Däntz und Galliard*, in 4 parts for string instr. (1611), *Ättliche lustige Padovanen, Intrada, Galliard, Couranten und Däntz*, etc. (1620), and *Weltspiegel, das ist Neue teutsche Gesänge* (1613). Ref.: VII. 473.

PEVERNAGE, Andreas (1543-1591): b. Courtray, d. Antwerp; Belgian contrapuntist of note, successively church conductor at Courtray and choirmaster at the church of Nôtre-Dame, Antwerp. Many of his compositions, chansons, madrigals, Laudes, masses, motets, etc., have been preserved. He also pub. *Harmonia celeste*, a collection of madrigals by different composers (1583).

PEYRON, Albertina Fredrike (Ika) (1845-): b. Timrå, West Norrland; composer of songs, violin and piano pieces; pupil of J. Hallström, Boom Sjögren, and Anton Andersen.

PEYSER, Herbert F. (1886-): b. New York; music critic; was educated in Europe and America; graduated from Columbia Univ., where he studied music under McWhood and D. G. Mason; member of staff of 'Musical America' since 1909; author of magazine articles, program notes, etc.

PFANNSTIEHL, Bernhard (1861-): b. Schmalkalden, Thuringia; blinded in infancy; pianist and organist, studied music with Kniese and Klesse; noted as an interpreter of Bach and modern composers for the organ. Since 1912 he has been organist and choir-master of the Kreuzkirche, Dresden.

PFEIFFER (1) Johann (17th cent.): German composer of instrumental music. (2) **Michael Traugott** (1771-1850): b. Sulzfelden, Würzburg; d. Aargau; was eminent as a pedagogue and teacher of music; founded in 1804 a private school in Switzerland, inspired by the theories of Pestalozzi, and in 1810 published (together with Nägeli) his 'Method of Singing after Pestalozzi's Principles.' The Swiss government recognized P.'s merits with an appointment as teacher of singing and organ at the teachers' seminary at Aargau. (3) **Marianne**. See **SPORR**. (4) **Georges Jean** (1835-1908): b. Versailles, d. Paris; studied with his mother, **CLARA P.** (a pupil of Kalkbrenner), Maledon and Damcke; appeared, 1882, in the conservatory concerts with great success, and published an ora-

torio, comic operas, among them *Le légataire universel* (Paris, 1900), a ballet, *Madame Bonaparte* (1900), a symphonic poem, symphony, overture and piano compositions; part-owner of the piano house of Pleyel, Wolff & Cie. (5) **Theodor** (1853-): b. in Heidelberg; is a pupil of Seidl, Stuttgart, and Bülow, Frankfurt; active as a teacher of piano in Baden-Baden since 1889; has composed piano pieces and written musical essays.

PFEIL (1) **Heinrich** (1835-1899): b. Leipzig, d. there; author of various books on music and short musical biographies; composer of many popular male choruses. (2) **Anna Doris** (1847-): b. Copenhagen; made her début as a singer at the Royal Theatre (1867) and, after studying with Wartel in Paris, returned to the Copenhagen Opera, where she was held in high esteem. She married the opera singer Erhard Hansen in 1873 and retired 1885.

PFITZNER, Hans (1869-): b. Moscow, of German parents; pupil of his father, of Kwast and Knorr, taught at Coblenz Conservatory 1892-93, active as theatrical director, Mayence, during 1894-95, taught conducting and composition at Stern Cons., Berlin (1897), at the same time conductor at the Theater des Westens; conductor of subscription concerts in Munich (Kaim Orchestra), 1907; succeeded Stockhausen as municipal Musikdirektor and head of the Strassburg Conservatory in 1908; Royal Prussian professor; *Dr. phil. h.c.* from Strassburg Univ. He pub. a 'cello sonata, an orch. scherzo, music for Ibsen's 'Festival of Solhaug' (1889) and Kleist's *Käthchen von Heilbronn* (1908), a string quartet, piano quintet, choral works (*Der Blumen Rache*, with orch.; 'Columbus,' a cappella); ballades (baritone, bass) with orch., and two music dramas: *Der arme Heinrich* (Mayence, 1895), and *Die Rose vom Liebesgarten* (Elberfeld, 1901, also Mannheim, Bremen, Munich, Vienna, Strassburg, Leipzig and Weimar). A third opera, *Palestrina*, is not yet performed. He also revised Marschner's *Templer und Jüdin* (1912). *Ref.*: III. viii, 243, 247f (cited); IV. 429; IX. xiv, 421; mus. ex., XIV. 70; portrait, III. 246.

PFLUEGER, Carl: contemp. American composer of light opera. *Ref.*: IV. 462.

PFLUGHAUPT, Robert (1833-1871) b. Berlin, d. Aachen; pupil of Dehn in Berlin, Henselt in St. Petersburg, Liszt in Weimar; pianist of repute. His wife, *Sophie Stöckpin* (1837-1867), was also a pianist, a pupil of Henselt and Liszt.

PFOHL, Ferdinand (1863-): b. Elbogen, Bohemia; studied philosophy and music (Leipzig), became prominent as a music critic, music editor of *Naheim* (1891) and of the *Hamburger Nachrichten* (1892). Since 1908 he is

one of the directors of the Vogt Cons., where he teaches theory, æsthetics, interpretation and style; Royal professor, 1913. He has written numerous essays, articles and books on musical subjects, including *Die moderne Oper* (1894); *A. Nikisch* (1900), guides to Beethoven's *Fidelio* and various Wagner operas; also *Richard Wagner, sein Leben und Schaffen* (1911) and *Karl Grammann, ein Künstlerleben* (1910), and has composed 3 symphonic poems, *Das Meer*, a symphonic fantasy in 5 movements, songs, choral works and piano pieces.

PFUNDT, Ernst Gotthold Benjamin (1806-1871): b. Dommitzsch, near Torgau, d. Leipzig; a celebrated kettle-drummer; active as piano teacher and choirmaster in Leipzig, where he also played the kettle-drum in the Gewandhaus orchestra under Mendelssohn. He was the inventor of a mechanical kettle-drum, and wrote a method for his instrument, also for the snare-drum.

PHALESE or Phalesius (correctly **van der Phaliesen**), **Pierre** (or *Petrus*) (ca. 1510-1573[?]): b. Louvain, where he established a music publishing business, one of the most important of its time. He printed his own products from 1556, became associated with *JEAN BELLÈRE* (d. 1595) in Antwerp, the partners remaining in their own cities. P.'s son *PIERRE* (d. 1629) moved the Louvain business to Antwerp, the firm becoming *PIERRE P. ET JEAN BELLÈRE*. After the younger P.'s death the business was managed by his daughter *MAGDALENE* till 1650, when she died. However, as late as 1669 we find a publication bearing the imprint of P.'s heirs.

PHANTY: 18th cent. writer. *Ref.*: IX. 209.

PHELPS, Elsworth C. (1827-): b. Middletown, Conn.; self-taught; organist in Brooklyn and for 30 years teacher in the public schools; composer of 2 comic operas, 2 symphonies, 4 symphonic poems, Psalm 145 with orchestra, etc.

PHILAMMON: myth. Greek musician. *Ref.*: I. 111.

PHILIBERT JAMBE DE FER. See *JAMBE DE FER*.

PHILIDOR: a musical family, originally named **Danican**, whose earliest known member (*Jean* or *Michel*) was surnamed P. by Louis XIII or XIV, in memory of a famous Italian oboist, Filidori, and which continued to carry the original name sometimes in hyphenated form (*Danican-Philidor*). (1) **Jean Danican-** (?-1679): b. Paris, d. there; grandfather of F. A. D. (5); was royal flageoletist, *phiphre de la grande écurie*, and a performer on the bombard, oboe and trumpet-marine. (2) **André Danican-P.** (?-1730): succeeded his uncle, Michel Danican, as bombard player in the *grande écurie*, was member of king's chamber music

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and of the royal chapel, composed army marches, dances, opera ballets (*Le Canal de Versailles*, *La princesse de Crète*), masques, etc., for the Versailles court. He was placed in charge of the Royal Musical Library at Versailles, in which he gathered a rich collection of early instrumental works, performed at the court since François I (1515). A part of this has since been scattered, the remainder being a priceless 'monument.' André is called the elder, to distinguish him from his younger brother, **Jacques-Danican** (1657-1708), who played a wind instrument in the king's chamber music. (3) **Anne Danican-** (1681-1728): b. Paris; eldest son of (2), composed pieces for flutes, violins and oboes, pastoral operas (*Danaë*, 1701), and was the founder of the *Concerts spirituels* in 1725. (4) **Pierre Danican-** (1681-1731): a son of Jacques P., flutist, who published three books of suites for the flute (1717, 1718) and some flute-trios. (5) **François André Danican-** (1726-1795): b. Dreux, d. London; was the youngest son of (2), the most celebrated of the family and equally renowned as a chess player and musician. Though he studied with Campra, he was already considered the foremost chess player in the world before his musical talents attracted attention. He did not come forward as a dramatic composer until 1759, when he wrote a series of one-act operettas (*Blaise le savetier*, etc.), whose success, together with that of following works, made him the chief representative of comic opera during several decades. The list of his scores is a long one. Chief among them are 'Tom Jones' (1765, first opera to contain an *a-cappella* quartet); *Le sorcier* (1764, first opera given in Paris at which the composer received a curtain call); *Le maréchal ferrant* (1761) *Le jardinier de Sidon* (1768), *L'amant déguisé* (1769), *Le bon fils* (1773), *Zémire et Mélide* (1773), *Les femmes vengées* (1775), *Le puits d'amour* (1799), *Persée* (1780), *L'amitié au village* (1785), *Thémistocle* (1786), *La belle esclave* (1787), *Le mari comme il les faudrait tous* (1788); also with Gossec and Botton, *Berthe* (Brussels, 1775), and the unfinished *Bélisaire* (prod. 1796 with 3rd act by Berton), and *Ernelinde, princesse de Norvège* (grand opera). His only instrumental work is *L'art de la modulation* (quartets for oboe, 2 violins and bass, 1755). He spent much of his time in London, where his operas were also popular. He was the champion of the London Chess Club, which pensioned him. Ref.: II. 24, 41, 65 (footnote); V. 180; IX. 70, 73f.

PHILIP. See also PHILIPP, PHILIPPE.
PHILIP II, King of Spain. Ref.: VI. 404.

PHILIP AUGUSTUS, King of France. Ref.: V. 133.

Platti

PHILIP OF MACEDONIA. Ref.: X. 55.

PHILIP OF VITRY. See VITRY.
PHILIPP, Isidor (1863-): b. Pesth; pupil of Mathias, Theodor Ritter and Stephen Heller, and a distinguished piano teacher and player in Paris, where since 1903 he has been a professor at the Conservatoire. He has written many studies for the piano, has edited an anthology of old and new French piano music, transcribed organ and orchestral compositions for the piano, composed a suite for orchestra and written pedagogic and critical articles for French musical magazines. Ref.: VII. 343.

PHILIPP DE CASERTA. See CASERTA.

PHILIPP DE MONTE. See MONTE.

PHILIPPE DE VITRY. See VITRY.

PHILIPPS (1) **Peter** [Petrus Philippus, Pietro Filippol] (1560?-1633): English composer, organist to Prince Albert at Antwerp, 1596, canon at Bethune, 1621. He wrote madrigals, masses, motets and organ compositions. (2) **Adelaide** (1833-1882): b. Stratford-on-Avon, d. Carlsbad; opera singer (contralto), educated in Boston, where she first appeared as a dancer and actress. On the advice of Jenny Lind she became a pupil of Manuel Garcia in London, and made her début as a singer in Milan (1854). Thereafter she sang in New York, Havana and throughout continental Europe. Her sister **Mathilda** was also an excellent contralto. (3) **Montague**, contemp. English song writer. Ref.: III. 443. (4) **Stephen.** Ref.: III. 135.

PHILODEMOS: a native of Gadara, Syria, and an Epicurean philosopher in Rome in the first century; appeared as an enemy to music in a tract of which only some fragments have been preserved and pub. in Naples (1793), Leipzig (1795), etc.

PHILOLAOS: lived about 540 B. C., a disciple of Pythagoras of Samos, the oldest known Greek author writing on music; fragments of his works, preserved in citations of later writers, give valuable data concerning the pentatonic period before Terpander.

PHILOMATHES, Wenzeslaus (16th cent.): b. Neuhaus, Bohemia; wrote a short treatise on the theory of the *Cantus planus* and measured music in verses, which were often reprinted (1518, 1534, 1543).

PIATTI, Alfredo (1822-1901): b. Bergamo, d. there; a 'cello virtuoso, studied at the Milan Cons., 1832-37, played with Liszt in Munich (1843), Paris and London (1844) and was especially successful in the last-named city, where he settled and 1859-98 was a leading figure in the 'Popular Concerts.' He composed a concerto, a concertino and many shorter compositions for 'cello, as well as songs with 'cello obbligato; also edited compositions for

strings by the older classical composers.

PIAVE, librettist. *Ref.*: II. 488; IX. 354.

PICANDER. See HENRICI.

PICCINI (or **Piccini**) (1) **Nicola** (1728-1800): b. Bari, Naples, d. Passy, Paris; educated at the Cons. Sant' Onofrio, Naples, after the Bishop of Bari had prevailed upon his father to let him adopt music as a profession; pupil there of Leo and Durante; made his début as a dramatic composer with *Le donne dispettose* in Naples (1754), and following it came a succession of no less than 131 operas which are known to-day, besides others whose names are unrecorded. His *Cecchina nubile* (*La buona figliuola*), prod. in Rome, 1760, had an extraordinary success throughout Europe and won him the recognition of even his older rival Jommelli. P. is credited by historians with the introduction of the extended developed finale consisting of different movements with change of tonality and tempo, also with the extension and dramatic development of the duet. Anfossi's success with the Roman public, at P.'s expense, caused the latter's illness, and his vow to forsake the Italian capital for life. Having come to Paris on the invitation of Marie Antoinette, he scored a success with his *Roland* (1778), despite the opposition of the 'Gluckists'; was made director of the Italian opera company, which shared the boards of the Académie with the native school, and prod. his best works, while the fight of Gluckists and Piccinists (cf. Gluck) raged. His *Iphigenia in Tauride*, which he was commissioned to set in rivalry with Gluck, could not support comparison with the latter's, however, and was received with coolness. His other French operas, previously prod., include *Phaon* (Choisy, 1778), *Le fat méprisé* (Paris, 1779) and *Atys* (1780); those prod. later in rivalry with Sacchini comprise *Adèle de Ponthieu* (1781), *Didon* (1783), *Le dormeur éveillé* and *Le faux lord* (1783); the remaining ones (*Lucette* and 6 others, including one revision) were not successful, the last three failing of performance. His other works include oratorios, psalms and other church music. Though placed in rivalry with Gluck and Sacchini P. gave evidence of very generous feeling toward them, unlike his partisans, recognizing their genius fully. He was made professor at the École royale de chant (later the Conservatoire) in 1788, lost his position and all his property through the revolution, returned to Naples, where his daughter's revolutionary marriage connections brought him into disfavor, and again went to Paris, where he was finally given an inspector's place at the Cons., half the proceeds of which, after his death, went to his widow (the former singer Vin-

cenza Sibilla, who taught singing for it). *Ref.*: II. 14f, 35, 37, 122; IX. xii, 21, 39, 44, 58, 65, 69, 498 (footnote); mus. ex., XIV. 208. (2) **Luigi** (1766-1827): b. Passy, near Paris; son of (1); composer of several French and Italian operas of mediocre value. (3) **Louis Alexandre** (1779-1850): b. Paris, d. there; natural son of the eldest son of (1); composer of over 200 stage pieces prod. at Paris theatres, from the Opéra to the cheapest houses.

PICCININI, Alessandro: b. Bologna; known to have been at the court of Modena in 1581, later at that of Ferrara, was, according to Giustiniani, the inventor of the theorbo (pandora, chitarrone, arch lute), and published a book of chitarrone and lute tablatures in 1623, a second being pub. by his son Leonardo (1639).

PICCOLELLIS, Giovanni: published a work on ancient and modern lutes (Florence, 1885), and in 1889 an essay on the 'Authenticity of the String Instruments included in the Collection of the Royal Institute of Music in Florence.'

PICCOLOMINI, Maria (19th cent.): operatic singer, sang in New York, 1858, etc. *Ref.*: IV. 133.

PICHL, Wenzel (1741-1805): b. Bechin, near Tabor, Bohemia, d. Vienna, where since 1796 he was violinist at the court theatre. He composed over 700 works, including '88 symphonies, serenades, a vast amount of chamber music, of which much was printed (12 string quintets, 12 string quartets, etc., etc.), clarinet concertos, sonatas for piano, also 7 Italian operas, masses, psalms, etc., none of which has much depth.

PICQUOT, L.: music-lover and special admirer of Boccherini's music, collector of Boccheriniana; wrote a valuable monograph *Notice sur la vie et les ouvrages de Luigi Boccherini*, with catalog, 1851. *Ref.*: VII. 488.

PIEL, Peter (1835-1904): b. Kessenich, near Bonn; d. Boppard; from 1868 on teacher at Boppard Teachers' Seminary; composed much church music (masses, motets, 8 magnificats in the church modes, antiphonies, litanies, a Te Deum; also preludes and trios for organ, etc.). He is also the author of a 'Harmony' (10th ed., 1911), and of several violin and piano pieces.

PIELKE, Walter (1848-): b. Dessau; entered Leipzig Conservatory, 1872, studying with Konewka, Grill, Richter, Reinecke, Kretschmar. He appeared at the Leipzig Municipal Theatre as lyric tenor (1874-80); but, losing his voice, he studied medicine and held clinical positions as throat and nose specialist in Hamburg and Berlin. In 1910 he was made teacher of hygiene and physiology of the voice at the Royal Institute of Church Music; has written various books on the voice from the standpoint of the physiologist.

Pierluigi

PIERLUIGI, Giovanni. See PALESTRINA.

PIERRE, [HENRI CONSTANT] Gabriel (1863-): b. Metz; is a pupil of Lavignac, Marmontel, Emmanuel Durand, César Franck and Massenet at the Paris Cons.; gained the *prix de Rome* in 1882, with the dramatic cantata *Edith*; was organist of St. Clothilde, Paris, where he succeeded César Franck, 1890-98; 1903 assistant conductor, and 1910 successor of Colonne as director of the Colonne concerts. He has written many dramatic works, including a dramatic legend *Les Elfes* (1883), operas, including *La coupe enchantée* (1895, rev. in 1 act, 1905), *On ne badine pas avec l'amour* (1910), *Vendée* (1897) and *La fille de Tabarin* (1901), several pantomimes and operettas including *Salomé* (1895), *Le collier de saphirs* (1891), *Les joyeuses commères de Paris* (1892), *Bouton d'or* (1893) and *Le docteur blanc* (1893), also music to Rostand's *La Princesse Lointaine* (1895) and *La Samaritaine* (1897), of Pierre Loti's *Ramuntcho* (1908), etc.; a number of symphonic compositions including an overture, a suite and a poem, and a group of oratorios. These are *La Nuit de Noël de 1870* (1895); *Les enfants à Béthléem* (1907); *La croisade des enfants* (1902); and *François d'Assisi*, for solo, chorus and orchestra, crowned by the French Academy (1912). P.'s reputation rests in particular on his effective *Croisade des enfants* ('Children's Crusade') in which he makes very clever use of children's choruses, some of which are based on old French folk-songs. He also wrote a choral symphony *L'an mil*, a piano concerto, a violin sonata, a concertante for harp, pieces for violin and piano, 'cello and piano, clarinet and piano; fantasy-ballet for piano and orch., scherzo, caprice do., symphonic overture, orch. suite, symphonic poem for piano and orch., *Ballet de Cour*, piano pieces and vocal compositions, some for 3 and 4 women's voices. Ref.: III. xiv, 285, 361, 362; V. 318; VI. 355, 386, 388f; VII. 353, 604; IX. 453; portrait, V. 346.

PIERO DI FIRENZE or *Petrus de Florentia*: an interesting master of the fourteenth century *ars nova* of the Florentines, of whose madrigals and caccias examples are to be found in MS. in the British Museum. One of the latter has been reprinted, with a German translation, in Riemann's *Alte Hausmusik*.

PIERRE, Constant (1855-): b. Passy; pupil of the Paris Conservatoire and active as an oboist in various Paris orchestras, has been since 1881 assistant secretary at the Conservatoire; contributor to musical magazines and editor of the *Monde Musical*; author of many books on musical subjects, among them: *Les Noëls populaires* (1886); *Histoire de l'orchestre de*

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l'Opéra de Paris (1889, crowned by the Société des Compositeurs); and *Le concert spirituel*, 1725-1790 (crowned by the French Academy, 1900). He has also written many musical monographs and pamphlets.

PIERSON (1). See LA RUE. (2) **Heinrich Hugo** (correctly *Pearson, Henry Hugh*) (1815-1873): b. Oxford, d. Leipzig; studied music with Attwood and Corfe at Cambridge and published a book of songs while a student there. In 1839 he went to Germany, studied with Rinck, Thomaschek, Reissiger, returned to England, and in 1844 became professor of music, Edinburgh. Soon, however, he went back to Germany and, living successively in Vienna, Hamburg and Leipzig, devoted himself to composition. He wrote four operas, oratorios ('Jerusalem,' given Norwich Festival, 1852), overtures for orchestra, church music, choruses and songs. He also used the pseud. EDGAR MANSFELDT. Ref.: III. 414. (3) **Bertha**. See BRETEL.

PIETEREZ, Adrian (15th cent.): b. Bruges; the earliest known organ builder in Belgium.

PIETON, Loyset: b. in the last quarter of the 15th cent. at Bernay, Normandy, hence sometimes called *le Normand*; wrote church music which has been preserved in collections dating from 1531-1545. It includes masses, motets, sequences, etc.

PIKE, Thomas. Ref.: IV. 77.

PILATI, Auguste (1810-1877): b. Bouchain, d. Paris; was a pupil of the Paris Cons., from which he was dismissed; conductor at different smaller Paris theatres; wrote some 40 operas and ballets (mostly in one act) for Paris, part of them prod. under the nom de plume of A. P. Juliano. Ref.: IX. 232.

PILGER, Karl. See SPAZIER.

PILKINGTON, Francis ([?]-1638): is known to have been *baccalaureus* in Oxford[?], 1595, chorister at the cathedral in Chester, 1602, in which town he died. He published 'The first book of Songs and Ayres of 4 Parts, with tablature for lute, orpharion or gamba' (1605); 'The first set of Madrigals and Pastorales of 3, 4 and 5 parts' (1613).

PILO, Mario (1859-): b. Palanza, Lake Maggiore, lecturer on æsthetics at the university of Bologna, and teacher at the college in Belluno, is the author of *Estetica psicologica* (Milan, 1892); *Estetica* (1894, French ed., A. Dietrich, *La psychologie du beau et de l'art* 1895, new ed. [It.], 1907); *Psicologica musicale* (1903); and of various valuable essays in the *Rivista musicale*.

PILOTTI, Giuseppe (1784-1838): b. Bologna, where he died, son of the organ-builder and organist GIOACHINO P., studied counterpoint with Mattei and was elected at 21 a member of the Bologna Philharmonic Academy. Though he wrote two successful operas,

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his compositions are mainly for the church; succeeded Mattei as organist at San Petronio, Bologna, 1826, and from 1829 to his death was active as professor of counterpoint at the *Liceo filarmonico*. Beside his compositions, P. also pub. a book on instrumentation.

PINAIRE (18th cent.): a composer of symphonies in the Mannheim manner, left 6 three-part and 6 four-part symphonies, one of which is known to have been performed at a *concert spirituel* in 1751.

PINDAR: ancient Greek poet-musician. *Ref.*: I. 118f; mus. ex., XIII. 3.

PINELLI (1), or **Pinello de Gerardis**, **Pinellus**, **Giovanni Battista** (1544-1587): b. Genoa, d. Prague; was cantor at Vicenza cathedral, 1571; later imperial court singer, Prague, 1580-86; court conductor at Dresden, where he succeeded Scandelli, but was dismissed because of temper and returned to Prague; composed much sacred and secular choral music, masses, magnificats, motets, *napoletanas*, madrigals and 'little German songs.' (2) **Ettore** (1843-): b. Rome, where he was a pupil of Ramacciotti, also of Joachim, in Hanover; distinguished Italian violinist and conductor; founded, with Sgambati, a society for classical chamber music in Rome, 1866, and in 1877 became professor of violin at the *Liceo musicale*, Rome. In 1874 he organized the Rome Symphony Orchestra. As a composer he is known by a string quartet, an overture and an Italian rhapsody for orchestra.

PINSUTI, **Ciro** (1829-1888): b. Sinlunga, Siena, d. Florence; studied piano and violin with Cyprian Potter and Blagrove, London; returned to Bologna 1845, attended the *Liceo* and had private lessons of Rossini. From 1848 on he lived in England, prominent as a vocal teacher and a composer, and 1856 received an appointment as professor of singing at the Royal Academy of Music, London. Several of his operas were produced in Italy (*Il mercante di Venezia*, Bologna, 1873; *Mattia Corvino*, Milan, 1877; *Margherita*, Venice, 1822); and his printed compositions include more than 200 Italian and English songs, duets, trios and choruses; as well as a 'Festival Te Deum' (1859), commemorating the incorporation of Tuscany in the kingdom of Italy. *Ref.*: V. 266.

PIOMBO, **Sebastiano del**. *Ref.*: I. 327f.

PIOZZI, **Gabriel** ([?] - 1809): b. Florence, d. England; teacher and composer; husband of Dr. Samuel Johnson's friend, Mrs. Thrale.

PIEGROP, **Heinrich** (1481-1655): b. Wernigerode, d. Quedlinburg; was a pupil of cantor John Kruger and organist Paul Becker of Wernigerode; became assistant rector and city cantor in Quedlinburg, 1606; left various compositions and some musical essays,

among them *Isagoge musica* (Magdeburg, 1609?); *Plejades musicae* (Halberstadt, 1615); and *Ars canendi* (Leipzig, 1630). His work has been praised by Calvisius, Schütz and Michel Praetorius.

PELARE, **Matthäus** (15th-16th cent.): Netherland composer whose only printed works are a mass, *L'homme armé*, 4 v. (published in Andreas de Antiquis *Missae* XV, 1516); a *Missa de feria* (1541); a five-part *Ave Maria* (1505); a four-part *Magnificat* (1544); and some shorter numbers. Other works, a mass, a *Salve Regina*, etc., are extant in MSS.

PIPPINGSKÖLD, **Johan J.** (1792-1832): b. Abo, Finland, d. there; studied law in Abo and Upsala, then music with Haffner (1817-18), and 1819 founded the first Finnish male chorus society on the model of the Upsala students' glee club, reorganizing his male chorus as a mixed chorus in 1820.

PIQUE, **Louis François** (1758-1822): b. Roret, d. Charenton-St. Maurice; violin maker in Paris.

PIQUOT. See **Picquot**.

PIRANI, **Eugenio** (1852-): b. Bologna; pianist and composer, studied at the Bologna *Liceo musicale*; also, in 1870, with Th. Kullak (piano) and Fr. Kiel (composition) in Berlin, where he was a teacher at the Kullak Cons. until 1880. Since that time P. has been active as a contributor to musical periodicals and as a member of various musical academies, Florence, Bologna, the St. Cæcilia Society of Rome, etc. Since 1905 P. directs his own conservatory in New York, together with Alma Webster Powell and Jason Powell. As a composer he is known by his orchestral suite, *Im Heidelberger Schloss*, *Airs bohémiens*, the opera *Das Hexentied* (Prague, 1902); also pub. a piano method, 'The High School of Piano Playing,' and numerous piano compositions, songs, etc.

PIRKER, **Marianne** (1717-1782): d. Eschenau, near Heilbronn; was a celebrated singer, the wife of the Austrian violinist FRANZ P. She sang in Italy (1744-47); in London (1747); Hamburg and Copenhagen (1748-50); and after 1750 in Stuttgart. From 1756-64 she was kept a prisoner as an adherent of the Duchess of Württemberg, then being divorced by her husband. After her release in 1765 she resided in Heilbronn as a singing teacher.

PIRRO, **André** (1869-): b. St. Didier, Haute-Marne, abandoned the study of law for that of music, and 1894 won the prize offered by the Académie des Beaux-Arts for his essay *L'orgue de J. S. Bach* (1897, with preface by Widor; 1902, English transl. by Goodrich). In 1896 he became director and teacher at the Schola cantorum, where he lectures on the history of the organ. In addition to many articles

dealing with phases of musical history contributed to the periodical press, he has published biographies of such older French organists as Titelouze, A. Raison, du Mage, Daquin, Roberday, Gigault, Couperin and Marchand in Guilmant's *Archives des maitres d'orgue*. Among his recent works are *Descartes et la musique* (1907), his most important book thus far, *L'esthétique de J. S. Bach* (1907); *Dietrich Buxtehude* (Paris, 1912), and *Heinrich Schütz* (Paris, 1913). Since 1904 P. has lectured at the music department of the Hautes Études Sociales (under the direction of Romain Rolland) on musical teaching about 1600.

PISA, Agostino: a Roman doctor of law who flourished about 1600, wrote *Breve dichiarazione della battuta musicale* (Rome, 1611), the oldest detailed treatise extant on conducting.

PISARI, Pasquale (1725-1778): b. Rome, d. there; pupil of Biordi, *maestro di cappella* of the Spanish church of St. James in Rome; was admitted as a supernumerary in the Papal Chapel, and spent his whole life in abject poverty. He wrote valuable a *cappella* music for the church, including a 16-part *Dixit* and a set of 4-part motets covering the entire year, the last-named for the court of Lisbon. A splendid honorarium for these motets reached Rome after the composer had died.

PISARONI, Benedetta Rosamonda (1793-1872): b. Piacenza, where she died; first appeared in Bergamo, 1811, as a soprano, but in 1813 her voice in consequence of illness turned to a contralto of wonderful quality. In spite of a repulsive appearance, due in part to a pock-marked face, she triumphed on the French and Italian stage, though in London (1829) she did not please.

PISCHEK, Johann Baptist (1814-1873): b. Mscheno, Bohemia, d. Sigmaringen; was an excellent baritone who sang in Prague, Brünn, Pressburg, Vienna and Frankfort-on-the-Main, and also held a position as court singer at Stuttgart for a number of years.

PISCHNA. See **PISNA**.

PISENDEL, Johann Georg (1687-1755): b. Karlsburg, d. Dresden; was pupil of Pistocchi and Torelli and received an appointment as violinist at Dresden, 1712. In 1716 went to Venice (where he studied with Vivaldi), 1717 to Rome (where he took lessons from Montanari) and also to Naples. In 1728 he became concert master at the Dresden court. He was a violinist of great reputation and has been praised by Quantz and other contemporaries. A number of P.'s compositions are preserved in the Dresden Royal Music collection, among them eight concertos for the violin, two for two oboes and strings, *concerti grossi* and symphonies. *Ref.*: VII. 413.

PISKÁČEK, Adolf (1874-): b. Prague; composer of the Czech op-

eras *Divá Bára* ('Wild Barbara'), Prague, 1910; *Uhglu*, Prague, 1914; and of the operettas *Jen tře dřív* (1908) and *Osudný Manéar* (1912), also of a ballet, *Damák* (1911), all prod. in Prague.

PISNA, Johann (1826-1896): d. Prague; was educated at the conservatory there (1840-1846), lived in Moscow for several years as a teacher of piano at the Nicolaieff Institute for Young Ladies of Noble Birth, and eventually returned to Prague. Of his compositions the '60 Exercises for the Piano' are especially well known, and prized, and have appeared in a number of editions.

PISTOCCHI, Francesco Antonio (1659-1726): b. Palermo, d. Bologna; was the celebrated founder of the school of singing in the last-named city (circa 1700), which represented the first attempt to teach singing after strict method and in class, and was imitated throughout Italy. When twenty he made an unsuccessful début as a public singer, then entered the order of the Oratorians, was conductor at Ansbach, where he produced the operas *Narciso* (1697) and *Le pazzie d'amore* (1699). He also saw his oratorio *Il martirio di S. Adriano* given in Venice (1699), and the opera *Le rise di Democrito* in Vienna (1700); composed a number of other operas, French, Italian and German arias (*Scherzi musicali*), duets, trios, etc. *Ref.*: IX. 20.

PITONI, Giuseppe Ottavio (1657-1743): b. Rieti, d. Rome; a pupil of Pompeo Natale and Foggia, was respectively *maestro di cappella* of churches in Terra di Rotondo, Assisi, Rieti, San Marco, Rome (1677), Sant' Apollinare and San Lorenzo in Damaso (1686), the Lateran (1708) and, finally (1719), St. Peter's. Like the majority of the Roman composers, P. was a master of polyphonic writing and has left a number of masses, psalms, oratorios, motets, etc., in MSS., only one book of two-part motets being printed during his life-time. The original MS. of his *Guida armonica*, of which only 108 pages have been printed, has been lost.

PITRA, Dom Jean Baptiste (1812-1889): b. Champfergeuil, near Autun, d. Frascati; entered the Benedictine monastery at Solesmes; became member of the commission for the Eastern church and papal librarian, 1862; cardinal in 1863; and cardinal bishop of Frascati, 1879. His principal works are *Spicilegium Solesmense* (3 vols., 1852-60); *Juris ecclesiastici Græcorum historia et monumenta* (1864); *Triodion katanaktikon* (1879), and *Hymnographie de l'église grecque* (1867).

PITSCH, Karl Franz (1789-1858): b. Senftenberg, Bohemia, d. Prague, as organist of St. Nicholas' Church and teacher and director at the organ school. Of his compositions some pre-

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ludes and fugues for organ and a mass have become known.

PITT, Percy (1870-): b. London; studied in Paris, in Leipzig with Reinecke and Jadassohn; and in Munich with Rheinberger. He has lived in London since 1893, where he has been organist of the Queen's Hall concerts, and on occasion conducted at Covent Garden. His principal compositions are the symphonic prelude *Le sang des crépuscules* (1900); overture to 'The Taming of the Shrew' (1898); an orchestral suite (1895); Oriental rhapsody, *Sinfonietta* (1906); symphonic poems *Les Fêtes galantes* (after Verlaine, 1896); 'Cinderella' (1899); and 'Dance Rhythms' (1897); incidental music to 'Paolo and Francesca,' 'Floden Field' and 'Richard II'; a ballad, 'Hohenlinden,' for male chorus and orchestra, another choral ballad, 'Schwerting the Saxon'; compositions for string orchestra, songs, etc.

PITTRICH, George Washington (1870-): b. Dresden, studied at Royal conservatory in that city, became choral drillmaster at the Dresden court opera, 1890, for which he wrote incidental music to a number of plays, and where his 1-act opera *Marga* was presented, 1894. He was conductor at the Hamburg Stadttheater, 1898; Frankfurt Opera, 1901; Central Theatre, Dresden, 1904; Wintergarten, Berlin, 1912. P. has composed 5 Christmas fairy-plays, a ballet *Pechvogel und Lachtaube* (Dresden, 1901); as well as songs, orchestral music, etc.

PIUS X., Pope. Ref.: VI. 6.

PIUTTI, Karl (1846-1902): b. Elgersburg, Thuringia, d. Leipzig; organist, excelling especially as an improvisator. He studied at the Leipzig Conservatory, became a teacher there in 1875, and succeeded Rust as organist of the Thomaskirche, Leipzig (1880). He wrote sonatas, preludes, interludes, characteristic pieces, chorale improvisations, etc., for organ, also composed motets, secular choruses, songs and piano pieces; and pub. *Regeln und Erläuterungen zum Studium der Musiktheorie*. Ref.: VI. 487.

PIVA, Gregorio ([?]-1740): is known as the copyist of Agostino Stefani, with whom he came to Düsseldorf in 1703, and where he played in the orchestra as late as 1714. In 1719 he secured a position in the court orchestra at Bonn, of which he became copyist in 1726. An autograph cantata by P. has been preserved in Sondershausen.

PIXÉRECOURT, René Charles Guilbert de (1773-1844): b. Pixérécourt, near Nancy, d. Nancy; was a gifted librettist who wrote the texts of 21 comic operas, 17 vaudevilles and 63 melodrames. These last were very successful during 1825-27, when P. directed the Opéra-Comique.

PIXIS (1) **Friedrich Wilhelm**

Planchet

(1786-1842): b. Mannheim, d. Prague; was a violinist, orchestral conductor at the municipal theatre of that city (1810), and later teacher at the Prague Conservatory. Ref.: VII. 418. (2) **Johann Peter** (1788-1874): b. Mannheim, d. Baden-Baden, brother of (1); was a virtuoso pianist. He toured with his brother, and resided successively in Paris and Baden-Baden. The brothers wrote a number of chamber-music works. Johann Peter P. also had three romantic operas and a Singspiel produced in Vienna (1820-36). His adopted daughter, **Francilla P.-Göhringer** was prominent as an opera singer in Munich; and a son of (1), **Theodor** (1831-1856; b. Prague, d. Cologne), was teacher of violin at the conservatory of the last-named city.

PIZZI, Emilio (1862-): b. Verona; pupil of the Milan Cons. (Ponchielli, Bazzini); since 1897 director of a conservatory at Bergamo and choir-master of St. Maria Maggiore; composer of a number of operas, among them *Lina* (prize-crowned, Milan, 1885), *Guglielmo Ratcliff* (Bologna, 1889), *Gabriella*, title-role created by Patti (Boston, 1893); and *Vendetta* (Cologne, 1906). Two string quartets by him (1887, 1889), were awarded prizes in Florence.

PLAICHINGER, Thila (1868-): b. Vienna; pupil of the Vienna Cons.; sang at the Hamburg opera, 1893; at the Strassburg municipal theatre, 1894-1901; dramatic soprano of the Berlin court opera, 1901-1914. In 1896 she sang in Bayreuth.

PLAIDY, Louis (1810-1874): b. Hubertusburg, near Wermisdorf, Saxony, d. Grimma; was pupil of Agthe (piano) and Haase (violin), in Dresden first appeared as a virtuoso violinist, but soon made the piano his chief instrument and gave special attention to the technical foundation of piano playing as a teacher. At the founding of the Leipzig Conservatory (1842) Mendelssohn appointed him teacher of piano, which post he held until 1865, attaining notable results. P.'s 'Technical Studies for the Piano-forte' is a highly valued work of instruction, and has been much imitated. P. also wrote an essay *Der Klavierlehrer* (1874).

PLANCHÉ, J. R., author of text of Weber's 'Oberon.' Ref.: IX. 205.

PLANCHET, D. Ch. (1862-): b. near Toulouse, studied at the Niedermeyer School for Church Music, Paris; became cathedral choirmaster and organist at Versailles, and later (1898) choirmaster at St. Trinité, Paris. He is a teacher at the Niedermeyer school and secretary of the French Société des Compositeurs. His works include a violin sonata, a piano trio; *Le Grand Ferré*, for solo, chorus and orchestra; the symphonic poem *Breize*, and a number of songs. For Lavignac's *En-*

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cyclopédie du Conservatoire, he has written an essay on conducting: *L'art du maître de chapelle*.

PLANCK (1) **Stephan**: a native of Passau, was one of the first printers of missals with music notes (1483, Rome), and used the large Roman notes, square in form (*Nota quadrata*), in his work. (2) **Fritz** (1848-1900): b. Vienna; studied at the Vienna Opera School; sang at Mannheim for three years, then at the Carlsruhe court opera till his death; sang Hans Sachs, Titirel, Klingsor, Kurvenal, etc., at Bayreuth.

PLANCON, Pol Henri (1854-): b. Fumay, Ardennes, operatic baritone; pupil of Duprez and Sbriglia; made his début at Lyons, 1877; sang at the Paris Opéra 1891-1904, Covent Garden and the Met. Opera House, New York, in 1893-1906; noted as Mephistopheles and other leading French rôles. *Ref.*: IV. 144, 147.

PLANER, Minna, the wife of Richard Wagner. *Ref.*: II. 405.

PLANQUETTE, Robert (1848-1903): b. Paris, d. there; studied at the Paris Cons., first achieved popularity by writing various romances, made a piano score of Liszt's *Héloïse et Abélard*, but soon turned his attention to stage music. From 1872-97 he wrote 23 operettas, among them the celebrated *Les cloches de Corneville* ('The Chimes of Normandy,' 1877), his best-known work, *Le Chevalier Gaston* (1879), *Les voltigeurs de la XXXII* (1880), *La cantinière*, *Rip van Winkle* (1882), *Nell Gwynne* (1884), 'The Old Guard' (English, 1887), *La cocarde tricolore* (1892), *Le talisman* (1893), *Panurge* (1895) and *Mam'zelle Quat' Sous* (1897). He left a posthumous score, *Le Paradis de Mahomet*, which was produced in Paris in 1906. *Ref.*: III. 363 (footnote); IX. 234f.

PLANTADE (1) **Charles Henri** (1764-1839): b. Pontoise, d. Paris; first made a name as a song composer, then taught at Mme. Campan's Institute (St. Denis), where Hortense Beauharnais was his pupil, and later gave him a position as conductor at her court (Holland). After her husband's abdication as king of Holland, Queen Hortense retained P. in her service in Paris (1810-15). He became teacher of singing at the Paris conservatory the following year, and succeeded Persius as conductor of the royal orchestra. He wrote 12 operas, masses, motets, a requiem, a harp sonata, twenty romances and three books of nocturnes. (2) **Charles François** (1787-1870): b. in Paris, d. there; son of Charles Henri (1); held a high official position in the imperial household and was minister of fine arts. P. made a reputation as a composer of romances and was one of the founders of the *Concerts du Conservatoire* (1828).

PLANTÉ, Francis (1839-): b.

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Orthez, Lower Pyrenees; entered Mar-montel's classes at the Paris Cons. 1849, received a first prize in seven months, and was selected as pianist by Alard and Franchomme for their trio *soirées*. In 1853 he took a course in harmony and thoroughbass with Bazin, and then disappeared for ten years from the eyes of the Paris world, to reappear as a piano virtuoso of the first rank, having developed his technique and style in retirement.

PLASS, Ludwig (1864-): b. Osterode in the Hartz mountains; a virtuoso trombonist; pupil of A. Wachtar, Ratisbon; studied zither with Max Albert; 1893 solo tenor trombone in the Royal orchestra, Berlin; 1905 Koslek's successor as director of the wind instrument society and the wind instrument players at court; 1914 P. introduced 'tower music,' on tower balcony of the Berlin Rathaus. P. has composed 23 works for wind instruments, and has written a number of essays and pamphlets on them, notably his *Was die Geschichte der Posaune lehrt*, which is a study of 'tower-music' (1913).

PLATANIA, Pietro (1828-1907): b. Catania, d. Naples; was director of the conservatories of Palermo and of Venice, wrote various operas, among them *Spartaco* (1891), a requiem symphony in honor of Pacini (1868), a festival symphony with chorus for the induction of King Humbert (1878), and a book on canon and fugue. *Ref.*: II. 503 (footnote).

PLATEL, Nicolas Joseph (1777-1835): b. Versailles, d. Brussels; was a pupil of L. Dupont and Lamare, and in 1801 was considered the best 'cellist in Paris. In 1805 he made a concert tour and, after living in smaller cities, became first 'cellist at the Antwerp opera; went to Brussels in the same capacity, 1824, and also became teacher of 'cello at Royal Music School (since 1831 Royal Conservatory). Servais, Batta and Demunck were his pupils. He wrote a number of concertos, sonatas, variations, romances for his instrument, as well as string trios and duos for 'cello and violin.

PLATEN, August von, German poet. *Ref.*: VI. 172.

PLATO (429 B.C.-347 B.C.): Greek philosopher, pupil of Socrates and teacher of Aristotle, assigned an important place to music in his speculations. The most important of P.'s references to music have been collected in an interesting article by Deyks (Gottfried Weber's *Cécilia*, VIII. 1828). P. may be considered the veritable founder of an ordered philosophy of the arts (aesthetics); but his ideas as well as his methods were the legacy of his great master, Socrates. *Ref.*: I. 77, 89f; V. 167.

PLATTI, Giovanni: chamber musician of the Prince-Bishop of Bamberg

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and Würzburg, flourished ca. 1740, and published in Nuremberg 6 clavichord sonatas 'in the Italian taste,' six clavier concertos and various other instrumental compositions.

PLATZ, Wilhelm: contemp. German composer of choral works, etc. *Ref.*: VI. 355.

PLATZBECKER, Heinrich August (1860-): b. Merzenhausen, Jülich; composer of a number of operettas, among them *Die Küchenfee* (1910), *Die Tante aus Amerika* (1912) and *Der Schatz* (1913), as well as of incidental music to plays, fairy pantomimes, etc., male choruses, songs and piano pieces. He has also written analyses of *Lohengrin* and Bunge's *Der Circe*, is editor of the *Dresden Salonblatt* and a contributor to musical periodicals.

PLAUTUS, Greek dramatist. *Ref.*: I. 325f.

PLAYFORD (1) John (1623-1686): b. London, d. there; early English music publisher who issued 'A musical banquet' (1651); 'Catch as catch can' (1652); 'Select musical ayres and dialogues' (1652); 'Musick's recreation on the viol, lyra way' (1652); 'Choice Ayres and Dialogues' (5 books, 1676-85); 'Brief introduction to the Skill of Musick' (1654); also excerpts from the theoretical works of Morley, Butler and others; also a collection of psalms, hymns and anthems, including 'The whole Booke of Psalms, with the usual hymns and spiritual songs' (3-part, 1673, 20th ed., 1757), 'Psalms and Hymns in Solemn Musick' (4-part, 1671), '6 Hymns for 1 voice to the organ' (1671), 'The Musical Companion' (1673), and *Cantica sacra* (1674), ayres, dialogues, etc. *Ref.*: VII. 395. (2) **Henry** (1657-1720): son of (1), inherited his father's publishing business. He issued 'The Theatre of Music' (1685); *Orpheus Britannicus* (1698-1702); *Amphion Anglicus*; also Purcell's 10 sonatas, his *Te Deum* and *Jubilate* (1697), and Blow's Ode on Purcell's death.

PLEW, Johannes (1847-1895): b. Heiligenbeil, East Prussia, active as high school teacher in Bischweiler, Alsace, and Strassburg; vocal pedagogue, who pub. *Didaktik und Methodik des Gesang-Unterrichts* (1895).

PLEYEL (1) Ignaz Joseph (1757-1831): b. Ruppertsthal, Lower Austria, d. near Paris; received an excellent musical education, studying with Van-hall and Haydn in Vienna; in 1777 was appointed conductor of the orchestra of Count Erdödy, but received permission to spend four years in Italy, where he studied and made the acquaintance of the greatest Italian composers and singers. In 1789 he became Kapellmeister of Strassburg cathedral; in 1792 he was brought to London by the 'Professional Concerts' Society, especially to introduce some new symphonies of Haydn. In 1795 P., whose numerous works (the pro-

Pocci

duced largely from 1783-93) had captivated the public taste, settled in Paris and established a music business in which his compositions were sold. Gradually he turned his entire attention to business, built a piano factory and ceased to compose. Though he knew how to please the public, his music is lacking in genuine artistic content. It includes symphonies, serenades, violin and piano concertos, many string quartets and quintets, a sextet, septet and a piano method (1797), which attained great popularity. *Ref.*: II. 90. (2) **Camille** (1788-1855): b. Strassburg, d. Paris; a son of (1), wrote a number of works in his father's style, but is better known as the owner of the great Pleyel piano manufactory, which reached its zenith under his own direction and that of Kalkbrenner. (3) **Marie Félicité Denise** (1811-1875): b. Paris, d. St. Josse ten Noode, near Brussels; a distinguished pianist and wife of (2), had already made a reputation as a virtuoso under her maiden name of Moke. She was a pupil of J. Herz, Moscheles and Kalkbrenner, and for a time was engaged to Berlioz. Her talents were also furthered by her husband's artistic taste and the advice of Liszt, Thalberg, etc. During 1848-72 she was professor of piano at the Brussels conservatory.

PLÜDDEMANN, Martin (1854-1897): b. Kolberg, d. Berlin; pupil of the Leipzig Cons.; after short activity as conductor in St. Gallen studied singing with Hey in Munich; became conductor of the Singakademie, Ratibor, 1887, teacher of singing at the Styrian music school (Gorizia), 1890; known as a composer of songs, especially noteworthy ballads (in the German sense of the word), choruses and musical essays.

PLÜMER, Ferdinand (1881-): b. Barnstorf, Hanover; is a violinist, from 1900-05 student at the conservatory of Sondershausen, since 1910 conductor of the court orchestra.

PLUTARCH (50 A.D.-120 A.D.): b. Charonea, Boeotia, d. there; early Greek author and historian; in addition to his parallel lives of Greek and Roman generals and rulers wrote a number of short essays, among which is a sketch of the oldest history of Greek music: *De musica*, published by Wyttienbach (1795), Volkmann (1856), R. Westphal (with German translation and clever commentaries, 1865); and Weil and Reinach (with commentaries, 1900). *Ref.*: I. 114.

PÖCCL, Franz (1807-1876): b. Munich, d. there; was a nobleman of ancient Roman extraction (count), a poet, artist and musician. He wrote numerous songs, piano pieces (praised by Schumann), and choruses, for which last he wrote the poems and supplied charming drawings. Some of his children's songs are among the best of their

kind. Among his collections are: *Sechs altdeutsche Minnelieder* (1836), *Bildertöne für Klavier* (1835), *Alte und neue Kinderlieder* (1852); also wrote an opera 'The Alchemist,' which was produced in Munich.

POCHHAMMER, Adolf (1864-) : b. Rheine, Westphalia; pupil of J. Pyllemann, Oscar Raif, and O. Tiersch, Berlin, and the Hamburg Cons. He followed H. Riemann to Sondershausen and Wiesbaden, where he was active as conservatory teacher, critic and choral director and studied singing with Bussard and Marie Betzer. He became teacher at the Frankfurt Music School in 1897; and director of the High School for Music, Aachen, in 1902. P. has written *Einführung in die Musik* (5th ed., 1906), *Musikalische Elementargrammatik*, and a number of analyses and opera guides.

PODBERTSKY, Theodor (1846-1913) : b. Munich, d. there; pupil of Rheinberger and Franz Wüllner; choral director at court opera, Munich, from 1876; lived in Fürstfeldbrück, 1887-94, then returned to Munich where he directed male choral societies, 1901-1910. He composed many male choruses, and an opera *Des Liedes Ende*.

POE, Edgar Allan. *Ref.*: III. 152; VI. 376, 396; IX. 374.

POENITZ, Franz (1850-) : b. Bischofswerda; studied with Wertzmann in Berlin; harpist at the court opera there; composer.

POGLIETTI, Alessandro (17th cent.): was court organist at Vienna ca. 1661, and was murdered by Tartars during the siege of that city by the Turks (1683). Of his clavier pieces some have been published together with others by Pasquini and Kerll (*Toccatas et suites*) by Roger, Amsterdam, others in the *Denkmäler der Tonkunst in Österreich*, xiii, 2, while still others exist in MS.

POGOJEFF, W.: contemp. Russian composer of chamber music, etc. *Ref.*: III. 55.

POHL (1) Karl Ferdinand (1819-1887) : b. Darmstadt, d. Vienna, where he studied with Sechter. He was organist there, 1849-55, lived in London, 1863-66, and there made historical studies on Mozart's and Haydn's London activities. He became librarian and custodian of archives of the Vienna Gesellschaft der Musikfreunde 1866, and published various books, among them *Mozart and Haydn in London* (2 vols., 1867); an uncompleted biography of Haydn (1875, 1882, concluded by Mandyczewski); also *Zur Geschichte der Glasharmonika* (1862), and a valuable historical sketch on *Die Gesellschaft der Musikfreunde . . . und ihr Konservatorium* (1871). He pub. with Eitner and Lagerberg, a *Bibliographie der Musiksammlerwerke des 16. und 17. Jahrhunderts* (1877). *Ref.*: II. 94; VI. 166. (2) **Richard** (1826-

1896) : b. Leipzig, d. Baden-Baden, musicologist, friend of Liszt, active as a writer on musical subjects and the author of numerous important books and also as a composer. Among his principal works are a collection of essays (1852-82); studies and recollections of *Richard Wagner* (1883); *Franz Liszt* (1883); and *Hector Berlioz* (1884), also 'Bayreuth Recollections' (1877). He translated Berlioz's complete writings into German (4 vols., 1864), also Saint-Saëns' *Samson et Dalila* (Weimar, 1877), and wrote a number of songs, a melodrama, a reverie for string orchestra and two salon pieces for cello and piano. P.'s wife, *Johanna Eyth* (1824-1870; b. Karlsruhe, d. Baden-Baden), was a distinguished harp virtuoso (1854 with Liszt in Weimar, 1864 in Karlsruhe). (3) **Baruch.** See POLLINI (2).

POHLE, Max Eduard Hermann (1852-1909) : b. Leipzig, d. Chemnitz; chorus master at the municipal theatre, Cologne (1869); director of the Belvedere concerts, Dresden, 1870; conductor of the Löwenthal Orchestra, Berlin, 1871; regimental bandmaster, 1872-1888; municipal Kapellmeister, Chemnitz, 1889-1909.

POHLENZ, Christian August (1790-1843) : b. Salgast, d. Leipzig; organist of the Thomaskirche, Leipzig; conductor of the Gewandhaus concerts till relieved by Mendelssohn (1835), who when he founded the conservatory gave P. charge of the vocal department. He wrote some songs, which became popular, also male choruses.

POHLIG, Karl (1864-) : b. Tepitz, pupil of Liszt in Pesth and in Rome, active as a conductor in Gorizia, Hamburg, London (Covent Garden), Coburg and Stuttgart (1900-1907). In 1907 he went to Philadelphia as conductor of the symphony orchestra; conductor of the municipal theatre, Hamburg, 1913; court conductor, Brunswick, 1914. He has composed songs, choruses and orchestral music, notably a symphonic poem, *Per aspera ad astra*.

POINTER, John: contemp. English song-writer. *Ref.*: III. 443.

POIRÉE, Élie Émile Gabriel (1850-) : b. in Villeneuve St.-Georges, Seine-et-Oise; conservator of the Bibliothèque St.-Geneviève, Paris, and director of the Paris section of the Int. Mus. Soc., 1907-8; has written *L'évolution de la musique* (1884); *Essais de technique et d'esthétique musicales*; *Le chant gnostico-magique des sept voyelles* (with Charles Ruelle, 1901); *Une nouvelle interprétation de la seconde hymne delphique* (1901); *Chopin* (in the collection of *Musiciens célèbres*, 1907); also pub. a string quartet (1908).

POISE, Jean-Alexandre-Ferdinand (1828-1892) : b. Nîmes, d. Paris; pupil of the Paris Cons.; wrote 12 comic operas and operettas for Paris, among

Poisot

them *Joli Gilles* (1884); also an oratorio, *Cécile* (Dijon, 1888).

POISOT, Charles Emile (1882-1904): b. Dijon, d. there; composer, pianist and writer on musical subjects; studied with Senart, L. Adam, Stamaty, Thalberg, Leborne and with Halévy at the Conservatoire; was one of the founders of the Paris Société des Compositeurs; director of his own conservatory in Dijon since 1868; composed operas, chamber music, church music, a cantata, *Jeanne d'Arc*; pub. articles and essays, also *Histoire de la musique en France* (1860), *Lecture sur Mozart* (1872), etc.

POISSL, Johann Nepomuk Freiherr von (1783-1865): b. Haukenzell, Bohemia; d. Munich; pupil of Franz Danzi there; after serving as assistant intendant and chief intendant at the court opera, he retired in 1848; wrote 14 operas and, like Danzi, is interesting as a representative of the transition period between Mozart and Weber in German operatic composition, though textually his German scores are fashioned after French and Italian models. His last operas, *Die Prinzessin von Provenç* (Munich, 1825), *Der Untersberg* (1829) and *Zayde* (1843), were unsuccessful excursions into the domain of romantic opera. He also wrote an oratorio and music for the church.

POITEVIN, Guillaume ([?]-1706): b. Arles, d. Aix, Provence, where he was *maître de chapelle* at St. Sauveur; was the teacher of André Campra. Of his compositions only some fragments of masses have been preserved.

POLACCO, Giorgio (1878-): b. Venice; studied at the Milan Cons.; conductor in London, Italy, Spain and South America, at the Royal Opera, Wiesbaden in 1907, the Berlin Royal Opera in 1908, with H. W. Savage, 1911-12, and at the Metropolitan Opera House, New York, since 1912; composer of the operas *Rahab* and *Fortunatus*.

POLAK, A. J. (1840-1907): d. Rotterdam; was a merchant who dedicated his leisure hours to music. He wrote on consonance, harmony and tonality, rhythm and voice leading, and published *Die Harmonisierung indischer, tunesischer und japanischer Melodien* (1906), and *Die musikalische Intervalle als spezifische Gefühlsregger* (Leipzig, 1909).

PÖLCHAU, Georg (1773-1836): b. Cremon, Livonia; d. Berlin; a musical bibliophile and collector, became librarian of the Singakademie in Berlin in 1813. His valuable musical library was acquired, after his death, in part by the Royal Library in Berlin, in part by the Singakademie.

POLDINI, Ednard (1869-): b. Pesth; studied at the National Conservatory, Pesth, and with Mandyczewski in Vienna; lives in Bergeroc, near Vevey, Switzerland; composer of the

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Hungarian opera *Vagabond* and *Princess* (Pesth, 1903; Leipzig, 1910), and of various fairy-plays for the young. He has also published some 20 books of piano music.

POLE, William (1814-1900): b. Birmingham, d. London; civil engineer and musician; organist at St. Mark's, London, 1836-66; examiner for music at Oxford; writer on music, contributor to Grove's 'Dictionary' and to periodicals; pub. 'Philosophy of Music' (4th edition, 1896), 'Diagrams and Tables' (1868), and 'The Story of Mozart's Requiem' (1879). He also composed psalms and motets.

POLIDORO, Federigo (1845-1903): b. Naples, d. San Giorgio a Cremano; studied piano and singing with his father, Giuseppe, and was made teacher of æsthetics and the history of music at the Naples Cons. in 1874. In 1889 his essay on 'The Netherland School and Its Influence on Italian Music' was awarded a prize, and in 1890 he became a member of the Accademia Pontaniana, to whose annual reports he contributed various essays on musical subjects. P. composed music for the church, of which but little has been printed.

POLINSKI, Alexander (1845-): b. Vlostoff, Radow; Polish musicographer who has been music critic of the *Warsaw Courier* since 1899, and teacher of musical history at the Warsaw conservatory since 1904. He has written various books on musical subjects in Polish, among them an 'Outline of Polish Musical History' (Lemberg, 1907).

POLIZIANO, Italian Renaissance poet and dramatist. Ref.: I. 326f; IX. 3.

POLKO, Elise (1822-1899): b. Leipzig, d. Munich; a sister of Ed. Vogel, the African explorer; studied singing with Garcia in Paris, appeared on the stage in Frankfurt, then married the railroad official Polko and left the stage. She wrote a number of sentimental musical romances and novels, also several musical biographies, *Die Klassiker der Musik* (1880), *Meister der Tonkunst* (1896).

POLLAK, Egon (1879-): b. Prague; studied music with Knittl in Prague (1900); became choral director in that city (1901); first conductor, Bremen municipal theatre (1905); was active in the same capacity in Leipzig (1910-12); and since then is conductor of the opera in Frankfurt.

POLLAROLO (1) Carlo Francesco (1653-1722): b. Brescia, d. Venice; a pupil of Legrenzi; sang in St. Mark's, 1665; organist of the second organ there, 1690; and from 1692 to his death second *maestro di cappella* of the cathedral. P. was one of the most popular and prolific opera composers of his time, and wrote at least 73 operas, all produced between 1684 and

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1722; also 10 oratorios. (2) **Antonio** (1680-1746): b. Venice, d. there; son of (1); succeeded his father at St. Mark's, and in 1740 Lotti as first *maestro di cappella* of the cathedral; wrote 13 operas and 7 oratorios, produced between 1700 and 1729.

POLLEDRO, Giovanni Battista (1781-1853): b. Pavia, near Turin; d. there; a pupil of Paganini, violinist in the court orchestra, Turin, 1804, solo violinist at the Bergamo theatre; travelled from 1799 on as a virtuoso, visiting Moscow, where he remained for five years; 1814 became concert-master, Dresden; and 1824 court conductor, Turin. His compositions include violin concertos, variations for violin and orchestra, violin duets, studies, a mass and a Miserere with orchestra.

POLLERI, Giovanni Battista (1855-): b. Genoa; music teacher in America, 1877-94, then returned to Genoa, became a church organist and director of the conservatory there in 1898; wrote piano pieces, organ pieces, sacred and secular vocal music, which has been awarded prizes.

POLLINI (1) **Francesco** (1763-1846): b. Leybach, Krain; d. Milan; pianist and composer, pupil of Mozart in Vienna; studied with Zingarelli in Milan; was appointed professor of piano at the Milan Cons. shortly after its erection (1809). P. was the first to write for the piano using a system of *three staves*, in which Thalberg and Liszt in particular imitated him. Among his compositions are 3 piano sonatas, sonata, caprice and variations for 2 pianos, introduction and rondo for piano 4 hands, and many other piano compositions (rondos, caprices, fantasies, variations, etc.); and he pub. a piano method, and an Italian Stabat Mater for sop., alto, 2 violins, 2 cellos and organ. (2) **Bernhard** (pseudonym for **Baruch Pohl**) (1838-1897): b. in Cologne, d. in Hamburg; operatic baritone and impresario; for some years director of Italian opera, St. Petersburg and Moscow, and of the Hamburg municipal theatre from 1874. (3) **Cesare, Cavaliere de'** (1858-): b. Padua; Italian composer of chamber music; for many years director of the municipal conservatory, Padua, where he introduced H. Riemann's methods. He has done much to revive interest in old Italian chamber music by giving historical concerts. He is a contributor to the *Rivista musicale*.

POLLITZER, Adolf (1832-1900): b. Pesth, d. London; studied violin with Böhm and composition with Preyer in Vienna; concertized in Europe, then studied further under Alard; became concert-master at Her Majesty's Theatre, London, 1851, and taught violin at the London Academy of Music; wrote a violin concerto and various concert pieces for violin.

POLLUX, Julius: a Greek writer

Poniatowski

who flourished toward the end of the 2nd century of the Christian era and wrote a dictionary (*Onomasticon*), which is a valuable source for the history of ancient music (modern editions by Dindorf, 1824, and Becker, 1846).

POLYBIUS (2nd cent. A.D.): Graeco-Roman writer. Ref.: I. 95.

POMASANSKI, Ivan Alexandrovitch (1848-): b. Kieff; studied at St. Petersburg; harpist and choral director at the Imperial opera since 1868. Among his compositions are a cantata, 'Samson's Death,' a Russian overture and many songs.

PONCE, Juan: a Spanish composer of about 1500, who is represented in the Spanish musical collection, *Cancionero musical*, of the 15th-16th cent.

PONCHARD (1). **Louis Antoine Eléonore** (1787-1866): b. Paris; d. there; celebrated tenor; son of **Antoine P.** (1758-1827); pupil of Garat; made his début in 1812 at the Opéra-Comique, and appeared there until 1837. In 1819 he was made professor of singing at the Paris Cons., and was the first stage singer to receive the cross of the Legion of Honor. His wife, **Marie Sophie [Callault]** (1792-1873), was a member of the Opéra-Comique company, 1818-36. (2) **Felix André** (1793-1886): d. Nantes; possibly a brother of (1); was also an esteemed singing teacher. (3) **Charles** (1824-1891): b. Paris, d. there; originally an actor, but joined the opera, and at last became professor for comic opera at the Paris Conservatory.

PONCHIELLI, Amilcare (1834-1886): b. Paderno Fasolare, near Cremona, d. Milan; studied at the Milan Cons.; made his début as a dramatic composer with *I promessi sposi* (Cremona, 1856). His other operas, the best known of which is *La Gioconda* (1876), include *La Savojarda* (1861, rev. as *Lina*, 1877), *Roderico* (1864), *Bertrand de Born* (not prod.), *La Stella dal Monte* (1867), *Il parlatore eterno* (farce, 1873), *I Lituan* (1874, rev. as *Alduna*, 1884), *Il figliuol prodigo* and *Marion Delorme* (1885); also the posthumous *I Mauri di Valenza* (completed by A. Cadora, prod. 1914). He also prod. the ballets *Le due jumele* (1873) and *Clarma* (1873). Another of his well-known compositions is the 'Garibaldi Hymn' (1882). P. was conductor at Bergamo cathedral from 1881. Ref.: II. 478, 503; IX. 481f.

PONIATOWSKI, Joseph Michael Xavier Francis John, Prince of Monte Rotondo (1816-1873): b. Rome, d. Chiselhurst, where he had followed the Emperor Napoleon III into exile; nephew of the Prince Poniatowski who fell in the battle of Leipzig; wrote a number of operas for the Italian stage, among them *Ruy Blas*, *Esmeralda*, *Giovanni da Procida* (Florence, 1838); four for Paris, among them *Pierre de Me-*

Pönitz

dicis (1860); and one for London, *Gelmina* (1872).

PÖNITZ, Franz (1850-1913): b. Bischofswerda, West Prussia; d. Berlin; studied violin with his uncle, Heinrich Pönitz, Berlin; then harp with Louis Grimm. Appeared in public, 1857; became member of the Kroll orchestra, 1858, and, after successful concert tours, was made harpist of the Royal orchestra, 1866; chamber virtuoso, 1891; wrote compositions for the harp (*Vineta*, fantasy with orchestra), an opera, *Cleopatra*, a 'sinfonietta' for violin, 'cello and harmonium, etc.

PONS, Charles: contemp. French composer of operas: *L'épreuve* (Nice, 1904), *Laura* (Pau, 1906), *Mourette* (Marseilles, 1909), *La voile du bonheur* (Paris, 1911), *Françoise* (Lyon, 1913); also the oratorio *La Samaritaine* (Nice, 1900), the dramatic scene *Loin du bal* (Paris, 1913), and incidental music to the drama *L'enfant du Temple* (Paris, 1907).

PONTE. See *DA PONTE*.

PONTECOULANT, Louis Adolphe Le Douclet, Marquis de, (1794-1832): b. Paris, d. Bois Colombe, near Paris; was a writer on musical subjects; participated in the Russian campaign of 1812; active during the 'Hundred Days' of 1815; emigrated to America after the Bourbon restoration, took part in a Brazilian revolution, was condemned to death, escaped to Paris, where he devoted himself to serious scientific study. He took an active part in the Belgian revolution in 1830 and was wounded. From 1831 he devoted himself entirely to scientific work, but first turned his attention to the history of music and instrument making in 1837, thenceforth contributed to various musical journals and wrote a number of books, among them: *Organographie* (1861), *Musée instrumentale du conservatoire de musique; histoires et anecdotes* (1864); *La musique à l'exposition universelle de 1867* (1868), and *Les Phénomènes de la musique* (1868).

PONTOGLIO, Cipriano (1831-1892): b. Grumello del Piano, d. Milan; a pupil of Antonio Cagnoni, was the director of a Milan school of music, wrote 6 moderately successful operas (*Edoardo Stuart*, Milan, 1887), and a ballet.

POPE: English poet. *Ref.*: VI. 210.

POPELINIERE. See *LA POUPLINIERE*.

POPOFF, Ivan Gegorovitch (1859-): b. Ekaterinodar, Russia; studied at Moscow Philharmonic School, in 1900 became director of a music school of the Russian Imperial Society of Music at Stavropol (Caucasus). He has composed a symphony in E. min.; an Armenian Rhapsody, an Oriental Suite, Spanish Dances, symphonic poem 'In Freedom,' overture 'Ivan the Terrible,' for orchestra; an *Andante religioso* for strings, harp and harmonium,

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and a number of unpublished songs.

POPPER, David (1843-1913): b. Prague, d. Baden, near Vienna; celebrated 'cellist; pupil of Goltermann; became successively chamber virtuoso to the Prince of Löwenberg and concert-master of the Vienna court opera, and, after he began his concert tours of Europe in 1863, was recognized as the greatest 'cellist of his time. In 1872 he married the pianist, Sofie Menter (divorced 1886). After 1873 he lived for a long time as a concert artist, appearing in London, Petrograd, Berlin, Paris and Vienna. Then he became professor at the National Academy of Music in Pesth, where an imperial decree appointing him a Hungarian court councillor reached him on the morning of his death. He composed some graceful and effective solos for his instrument. *Ref.*: portrait, VII. 596.

PORGES, Heinrich (1837-1900): b. Prague, d. Munich; studied piano with Coelestin Müller, harmony with Rummel, and counterpoint with Zwonar. In 1836 he went to Leipzig as associate editor of the *Neue Zeitschrift für Musik*, and was introduced by Brendel into the circle of Wagner admirers; for a time teacher at the Royal Music School, Royal Musikdirektor, 1871; founded the Porges Gesangverein in 1886, with which he carried on a strong propaganda for Berlioz, Liszt, Cornelius and Anton Bruckner, but also produced works by Bach, Palestrina, etc. He composed songs and wrote several books on music, among them a study on *Tristan und Isolde* (1906). P.'s daughter Else (Frau Bernstein) is the author of the book of Humperdinck's *Königskinder*. *Ref.*: III. 237.

PORPHYRIUS: wrote a commentary on Ptolemy's musical work in the 3rd cent.

PORPORA, Nicola Antonio (1686-1766): pupil of Gaetano Greco, Padre Gaetano of Perugia and Francesco Mancini at the San Loreto conservatory. He prod. his first opera, *Agrippina*, in Naples, 1708, and two years later was commissioned to write *Berenice* for Rome, which moved Handel to compliment its author. It was followed by a number of other operas and church music. P. was given the title of chamber virtuoso to the Prince of Hesse-Darmstadt, and for a time was active at the Sant' Onofrio conservatory in Venice as teacher of singing (1719). With 1725 began the most restless portion of his existence. He was successively teacher of singing at the della Pietà conservatory, Venice, then in Vienna, then returned to Venice, teaching at the Incurabili conservatory, where his *Siface* was produced (1726). In 1728 he again went to Vienna and Dresden and occupied important court positions. He visited London in 1729 and lived in that city, 1733-36. In 1744 he was director of the Ospedaletto

girls' conservatory in Venice, having previously produced *Annibale* (1731) and *Mitridate* (1733) there. In 1745 he returned for several years to Vienna; in 1747 went to Dresden as singing teacher of the Electoral Princess Maria Antonia; was appointed court conductor, 1748, ranking next to Hasse, and was pensioned, 1752. In 1755 he returned to Naples, became choirmaster of St. Mark's and director of the Sant' Onofrio conservatory (1760) and saw his last opera, *Il Trionfo di Camilla*, produced. He is especially remembered as one of the greatest vocal teachers of all times. The traditional Italian art of *bel canto* had reached its high period with him, and his pupils, such as Caffarelli, reached a degree of technical perfection which appears almost miraculous to us. He wrote, in addition to his 35 operas and 6 oratorios, masses and other church music, as well as cantatas for solo voice and harpsichord, of which 12, the best, appeared in London (1735). P.'s works for chamber music are brilliant and written in virtuoso style, and he has composed a vigorous trio sonata in D (included in Riemann's *Collegium musicum*), violin sonatas and some clavier pieces. *Ref.*: I, 400f, 436; II, 4ff, 85; VII, 51; IX, vi, 33, 35, 41.

PORRO, Pierre (1750-1831): b. Béziers, d. Montmorency; one of the principal representatives of the short florescence of guitar virtuosity. He established himself as a guitar teacher in Paris, in 1783; published a periodical devoted to the guitar (1787-1803); wrote a guitar method and composed a number of pieces, including sonatas, for the guitar alone and in connection with other instruments; also a few songs.

PORSILE, Giuseppe (1672-1750): b. Naples, d. Vienna; composer of the Neapolitan school, was court choirmaster to Charles III of Spain (till 1711), court composer in Vienna (1720), and wrote for that capital 6 operas, 13 serenades, 12 oratorios, as well as cantatas, canzonettas and other numbers in a simple and expressive style.

PORTA (1) **Constanzo** (1530-1601): b. Cremona, d. Padua; was a composer of importance, a pupil of Willaert in Venice, and successively *maestro di cappella* in churches at Osimo, Padua, Ravenna, Loreto and again Padua. Among his pupils were Viadana, Padre Tommaso Gratiani, Bagnacavallo, and Balbi. He published various books of masses, motets, madrigals and hymns, and wrote a book on counterpoint (MS.). *Ref.*: I, 304. (2) **Francesco della** (1590-1666): b. Milan, d. there; organist and church music composer. He published collections of villanelles (1619), motets (1645, 1648), and psalms (1657). (3) **Ereole** (17th cent.): Bolognese composer in the monodic style;

also published a number of collections of sacred and secular choral music; also *Hore di recreazione musicale* (1- and 2-part secular songs, 1612), and a sonata. (4) **Giovanni** (1690-1755): b. Venice, d. Naples; was active in London, 1720-36, and from 1738 to his death court conductor in Munich; composed 32 operas for Venice, London, Munich, etc. The library of the Munich court orchestra contains a number of masses, psalms, etc., by him. (5) **Bernardo P.** (1758-1832): b. Rome, d. Paris; composer of 2 Italian and 14 French operas and much chamber music (string trios, flute trios, quartets for two flutes and strings, and 'cello duos).

PORTER, Walter (1595-1659): b. London, d. there; singer in the Chapel Royal (1617) and choirmaster of Westminster Abbey (1639); pub. 'Madrigals or Ayres . . . with Tocates, Sinfonies and Ritornellos . . . after the manner of Consort Musique, with Instruments' (1632; new ed., 1639); also motets for two voices with figured bass (1657).

PORTMAN, M. V. *Ref.*: (cited) I, 9.

PORTMANN, Johann Gottlieb (1739-1798): b. Oberlichtenau, near Dresden; d. Darmstadt; was court singer and cantor at the Darmstadt *Pädagogium* and the author of a number of theoretical works, among them *Die neuesten und wichtigsten Entdeckungen in der Harmonie, Melodie und dem doppelten Kontrapunkt* (1798); also arranged a piano score of Graun's *Tod Jesu* and composed a *Musik auf das Pfingstfest*.

PORTUGAL, Marcos Antonio (also **Portugal da Fonseca, Mare Antonio Portugal**) (1726-1830): b. Lisbon, d. Rio de Janeiro; the most important composer that Portugal has produced; studied music with an Italian, Borselli, and with J. Sousa-Carvalho, paying especial attention to the writing of arias, canzonets and church music. On Borselli's recommendation he was appointed accompanist at the Madrid opera in 1782. For Lisbon he wrote 17 dramatic works, operettas and occasional music during 1784-91. In 1793 he appeared in Italy and produced in all 20 operas on the stages of Milan, Leghorn, Como, Naples, Modena and Ferrara, whereon he returned to Lisbon and obtained his position as conductor. At the San Carlos theatre, Lisbon, 13 new Italian operas by P. were produced between 1799 and 1810. In 1801 the Théâtre Italien in Paris was opened with P.'s *Non irritar le donne*, at the command of Napoleon, then Consul. Catalani sang under P.'s direction at the Lisbon San Carlos Theatre from 1801-1806. When the French invasion drove the royal family to Brazil in 1807, P. remained and was obliged to direct a performance of his *Demofoonte* on Napoleon's

name-day, Aug. 15, 1808. In 1810 he followed his king to Rio de Janeiro, refusing flattering offers made him by other courts; and in 1813 the newly opened Royal Theatre of São João, Rio de Janeiro, produced two new operas by P., which brought the number of his scores to 40. In 1813, together with his brother Simão, he assumed the direction of the conservatory of Vera Cruz. He once more visited Italy in 1815, but returned to Rio and remained there, ill, when the court returned to Lisbon (1821). Beside his operas, P. wrote many operettas produced at minor theatres of Lisbon and Rio; 5 great masses, 5 organ masses, 2 Te Deums with orchestra, psalms with grand orchestra, misereres, sequences, etc. Ref.: IX. 135.

POSA, Oskar E. (1873-): b. Vienna; originally studied law, then turned his attention to music and became a song composer (texts by Lillienron, Dehmel, etc.). Aside from 70 songs and ballads, some with orchestral accompaniment, he published a violin sonata, and a theme, variations and fugue for piano, as well as other numbers. He was active as concert and operatic conductor in Gorizia, 1911-13, and now lives in Vienna.

POSCH, Isaak (17th cent.): organist in Laibach; pub. *Harmonia concertans* (1-4 part concertos with figured bass), as well as works in suite form: *Musikalische Ehrenfreude* (1618) and *Musikalische Tafelfreude* (1621).

POSELT, Robert (1873-): b. New Sandec, near Cracow; pupil of the Lemburg conservatory and of Obdriczek in Prague, Garcin and Marsick, Paris; violin virtuoso and composer of solo pieces for the violin. He resides in Cracow as director of his own violin school.

POSSE, Wilhelm (1852-): b. Bromberg; reared in Berlin, where, at the age of 8, he appeared in the Kroll opera orchestra as harp soloist. Later he studied harp with Louis Grimm and in 1872 became harpist at the Royal opera; was teacher of harp at the Royal High School for Music (1890); Royal professor, 1910; composed many études, characteristic pieces and concert numbers for his instrument; also arranged compositions by Liszt (*Liebesträume*, 'Consolations', 'Angelus') for the harp.

POSSENTI, Pellegrino (17th cent.): wrote monodies (*Canora sampogna*), 2- and 3-part songs (1623), *Accenti pietosi d'Armillo*, arias and canzonetti (1625), and a sonata work, *Concentus armonici*, in 2 to 4 parts (1628), all pub. in Venice.

POTHIER, Dom Joseph (1835-): b. Bouzenmont, near St.-Dié; the most important investigator in the field of the Gregorian chant; entered the Benedictine order at Solesmes (1859); became sub-prior (1862); professor of

theology (1866), and abbot of St. Wandrill's Benedictine monastery (1898). A pupil of Dom Guéranger, he is the middle link in the chain made up by his master, himself and Dom Mocquereau. The results of his studies have been laid down in various highly valuable and authoritative publications: *Les mélodies Grégoriennes* (Tournai, 1880); *Liber gradualis* (Tournai, 1883); *Cantus Mariales* (1902); *Méthode du Chant Grégorien* (1902). Dom Pothier is the head of the commission for the issue of new editions of the Roman chants (*Editio Vaticana*).

POTJES, Eduard: contemp. composer; prod. the operas *Ariane* (Ghent, 1903) and *Lorenzo Murano* (Antwerp, 1912).

POTT (1) August (1806-1883): b. Northim, d. Gorizia; violinist, pupil of Kiesewetter and Spohr in Cassel; member of the court orchestra, Hanover, 1822; concert-master at Oldenburg, 1832-61. He laid the foundation of the Mozart Memorial Fund, with the proceeds of a concert given at Salzburg, 1836. (2) **Therese** (1880-): b. Cologne; a pupil of Max Pauer; has been appearing publicly as a pianist with success since 1900, in Germany, England, Holland, Dutch East Indies. She lives in Cologne.

POTTER, Philip Cipriani Hambly (1792-1871): b. London, d. there; pianist and composer; studied piano with his father and Wölfl; theory with Attwood, Calcott and Croche; also, at Beethoven's suggestion, with E. A. Förster in Vienna; was appointed teacher of piano at the Royal Academy of Music, London, 1822; succeeded Croche as director in 1832, and resigned in favor of Sterndale Bennett, 1869. He published a quantity of piano fantasies, romances, dances, etc., 2 piano sonatas, 2 toccatas, 9 rondos, six sets of variations; music for two and three pianos, for piano and strings, three piano trios and sonatas for violin and horn; also left many works in MS., including 9 symphonies.

POTTGIESER, Karl (1861-): b. Dortmund; studied music with H. Riemann, and since 1890 has lived in Munich as composer; pub. orchestral works, including a symphonic poem, *Brand*, after Ibsen; chamber music; an opera, *Heimkehr* (Cologne, 1903); an oratorio, cantatas; a festival play, *Siegfried von Xanten und Kriemhild* (1892); male choruses, songs, etc. As a writer on musical subjects he has made interesting contributions to the biography of J. S. Bach.

POTULOFF, Nicolas Michailovitch (1810-1873): is known for his attempts to harmonize old Russian ritual songs (on the basis of Prince Odojewski's theories); pub. 5 volumes of a 'Collection of Church Song' and a 'Method for the Practical Study of the Old Ritual Song' (1872).

POUEIGH, Maria Octave Géraud (1886-) : b. Toulouse; studied at the Paris Conservatoire in 1898 (G. Caussade, Lanergeau, G. Fauré); in 1902 also took lessons from Vincent d'Indy. He has written a violin sonata, an orchestral suite *Fänn* (1909); *Les Lointains*, for solos, chorus, and orchestra (1910); songs with piano and with orchestra and piano pieces and an opera *Le meneur de louves* (not prod.). He is collaborator on various journals and edited a collection *Les chansons de France* (Paris, Rouart, 1907-8). Under the pseudonym of Octave Séré he pub. *Musiciens français d'aujourd'hui* (Paris, 1911). *Ref.*: (cited) VIII. 325, 333.

POUGIN, Arthur (properly **François Auguste Arthur Poulisse-Pougin**) (1834-) : b. Chateauroux, Department Indre; musicologist; studied at the Paris conservatory; became conductor at the *Beaumarchais* theatre, 1855; second conductor, *Folies-Nouvelles*, 1856; violinist at the *Opéra-Comique*, 1860; but later dedicated himself altogether to literary work; was musical critic of the *Soir*, the *Tribune*, the *Journal officiel*, and contributor to *Le Ménestrel*, *France musicale*, *Art musical*, *Théâtre*, *Chronique musicale*. Since 1885 he has been editor-in-chief of *Le Ménestrel*, editor of the musical section of Larousse's *Nouveau dictionnaire*, and lecturer on music at the Sorbonne. He has written many musical biographies (Rameau, Adolphe Adam, Perrin et Cambert, Rossini, Auber, Léon Kreutzer, Grisar, Méhul, G. Verdi, 1881, a detailed biography); also *Essai historique sur la musique de Russie* (1897; new ed., 1904); *J. J. Rousseau musicien* (1901); *La Comédie française et la révolution* (1902); *Monsigny et son temps* (1908), and many others. He attempted (1876-77) to establish a new musical paper, *Revue de la musique*, but was unsuccessful. He has also supplied the supplements to Fétis' *Biographie universelle* (1878-80), and to Clément and Larousse's *Dictionnaire lyrique* (1899ff). *Ref.*: II. 209.

[LA] **POUPLINIÈRE, Alexandre Jean Joseph Le Riche de**. See LA POUPLINIÈRE.

POUSHKIN. See PUSHKIN.

POWELL (1) **Maud** (1868-) : b. Peru, Illinois; pupil of William Lewis, Chicago; Leipzig Cons. (1880-81), where she studied with Schradiek, Hermann, Reckendorf and Richter; also of Dancila, Paris; and Joachim and Jacobson at the Berlin Royal High School (1883-84). In 1882 she toured in England; appeared with Theodore Thomas in New York in 1884; with the Berlin Philharmonic in 1885; and is since internationally renowned as a violinist. In 1892 she made an extensive European tour with the New York 'Arion', under Frank van der Stucken; married

Godfrey Turner in London, 1904. (2) **John** (1882-) : b. Richmond, Va.; pupil of Navrátil and Leschetizky; pianist in Europe and U. S.; composer of 2 violin sonatas, 4 piano sonatas, other piano pieces, symphonic works, etc. *Ref.*: IV. 431f; mus. ex., XIV. 329.

POWER, Lionel or Lionello Polbero (15th cent.): English composer, contemporary of Dunstable and the author of various polyphonic compositions (MSS.) as well as of a treatise on the English manner of employing discant, which is given in vol. 2 of Hawkins' 'General History.'

POZNANSKI, Barrett Isaac (1840-1896): b. Charleston, Va., d. London; violinist and composer; studied with Vieuxtemps; composer of violin pieces, etc.

PRADHER, Louis Barthélemy (1781-1834): b. Paris, d. Gray, Haute-Saône; pianist and composer; pupil of Gobert (piano), of the École royale de chant, and the Conservatoire, where he studied theory with Berton; succeeded Jadin as professor of piano at the Cons., 1802, where his pupils included the two Herz, Dubois, Rosellen, etc. P. was also accompanist at the courts of Louis XVIII and Charles X. P.'s first wife was a daughter of Philidor. After his second marriage to the singer *Félicité More* (1800-1876), he retired with a pension to Toulouse, in 1829. He composed several comic operas, much piano music and 22 books of songs.

PRÆTORIUS (1) **Gottschalk** (1528-1573): b. Salzwedel; professor of philosophy in Wittenberg; together with Siegfried Sack published the posthumous motets and instrumental works of Martin Agricola: *Melodiarum scholasticarum . . . in usum scholae Magdeburgensis* (1556, 1584). (2) **Christoph** ([?]-1609): b. Bunzlau; was for many years cantor at the Johanneum, Lüneburg; composed many church songs (chorales) and festival songs. (3)

Hieronymus (1560-1629): b. Hamburg, d. there; studied with his father, organist of St. James's church, then in Cologne; cantor in Erfurt (1580); assistant, then successor, to his father in St. James'. Among his published works are *Cantiones sacrae* (5- to 8-part), *Cantiones variae* (5- to 20-part, 1618, 1623); motets, a mass, magnificat, etc. Together with his son Jacob (q.v.) and the famous organists J. Decker and D. Scheidemann, P. published a *Melodeyen-Gesangbuch* (Hamburg, 1604).

(4) **Bartholomäus** (17th cent.): musician at the electoral court of Brandenburg; published *Neue liebliche Paduanen und Galliarden mit 5 Stimmen* (Berlin, 1616), which show him to have been a thorough harmonist. (5) **Michael** (1571-1621): b. Kreuzburg, Thuringia; d. Wolfenbüttel; was privy secretary to the Duke of Brunswick, and

conductor to the courts of Brunswick, Saxony and Magdeburg; an extraordinarily competent musician, important both as a composer and a writer on musical subjects. He composed a great number of hymns, motets, psalms, aside from his *Musæ Sionie*, a gigantic work in 9 parts, containing 1,244 sacred songs; *Terpsichore* (containing 4- to 6-part dance pieces by P. and by French composers); *Polyhymnia caduceatrix et panegyrica* ('Songs of Peace and Joy,' 1619); *Polyhymnia exercitatrix* (2- to 8-part, 1619); *Urania* (19 4-part songs, 1613), and many other collections, all of which attest P.'s importance in the development of the new style of vocal music with accompanying instruments. As a writer he is best known by his great work *Syntagma musicum* (3 parts, 1615-20), which is considered one of the most important sources for the music, the instruments and the instrumentation of the 17th century. The first part (1615) is a historical treatise in Latin, valuable for its own period; the second (*De organographia*, 1619), to which the illustrations of instruments (*Theatrum instrumentorum seu Sciagraphia*) belong, is of the highest interest; the third (1619), dealing with musical theory, hardly less so. The *Syntagma* furnishes indispensable data concerning the practice of music at the beginning of the 17th century. Ref.: VI. 86, 402, 421; VII. 375, 468, 472; VIII. 67, 70, 71; illus., facsimile page from *Syntagma musicum*, VIII. 66. (6) **Jacob** (1586-1651): d. Hamburg as organist of St. Peter's; son of (2); pupil of Georg Muffat; famous as organist and composer. Ref.: VI. 432 (footnote).

PRAGER (1) **Heinrich Aloys** (1783-1854): b. Amsterdam, d. Magdeburg; violinist and guitar player; conductor in Leipzig and Hamburg. He composed an opera, *Die Versöhnung*, incidental music and ballets, also church music, and edited the musical paper *Polyhymnia* in Meissen (1825-30). (2) **Ferdinand Christian Wilhelm** (1815-1891): b. Leipzig, d. London; son of (1); was originally 'cellist, but took up the piano on Hummel's advice. He settled in London in 1834; was a correspondent of the *Neue Zeitschrift für Musik* from its foundation by Schumann; an enthusiastic admirer of Wagner, and instrumental in having him called to London, in 1855, as conductor of the Philharmonic concerts. He composed violin duets, a prelude to *Manfred*, a trio, an overture, *Abellino*, and a symphonic poem, 'Life and Love, Battle and Victory' (1885); also a number of piano pieces. His 'Wagner as I Knew Him' was removed from the publisher's catalogue because of proven unreliability.

PRÆTORIUS. See PRÆTORIUS.

PRATT (1) **Silas Gamaliel** (1846-): b. Addison, Vermont; was a pupil of

Kullak, Bendel and Klein in Berlin (1868-71), with Liszt and Heinrich Dorn (1875-76). He founded the Apollo Club of Chicago in 1872; and is the composer of three operas ('Zenobia,' 'The Triumph of Columbus,' 'Lucille'), 3 symphonies, overtures and other orchestral numbers, as well as songs; active as a teacher in New York from 1889 to 1907, when he retired to Pittsburgh. Ref.: IV. 346. (2) **Waldo Seiden** (1857-): b. Philadelphia; educated at Williams College and Johns Hopkins Univ., assistant director at the Metropolitan Museum, New York; registrar at Hartford Theological Seminary (1885-95); teacher of phonetics at Trinity College (1891-1905); lecturer on music at Smith College, the Institute of Musical Art, etc.; professor of music and hymnology at Hartford since 1882; also organist in Hartford and conductor of Hosmer Hall Choral Union (1882-91) and St. Cecilia Club (1884-88) there. He wrote 'Musical Ministries in the Church' (1901) and 'The History of Music,' a useful handbook for students (1907); edited St. Nicholas Songs (1885), Songs of Worship (1887), etc. Ref.: (quoted) VI. 62; IX. 243 (footnote). (3) **John Harradan**: contemp. American composer of chamber music, etc. Ref.: IV. 399.

PRATTE, [Anton] **Edvard** (1799-1875): b. Hadja, Bohemia; d. Odensnas, East Gotland; was a harpist, son of a mechanic who came to Göteborg with automatic musical instruments in 1809. He composed for harp: a concerto, a fantasy and other pieces; also an idyllic symphony, *Stormnatten*, for harp and orchestra (1852), songs with orchestra, *Napoleon på St. Helena* (melodrama with chorus and orchestra), etc.; conducted the municipal musical society in Linköping and Norköping, 1835-36.

PREDIERI (1) **Giacomo** (17th cent.): minster organist at San Petronio, Bologna; member of the Accademia filarmonica, 1666; *maestro* of the archi-fraternità S. Maria della Vita, S. Paolo and S. Bernardo di Porta Ravennana; was elected president of Philharmonic Academy, 1693. (2) **Giacomo Cesare** ([?]-after 1743): perhaps a son of (1); pupil of G. P. Colonna; choir-master San Petronio, Bologna, 1698; wrote nine oratorios; also pub. a volume of 3-part *Canzoni morali e spirituali* (1696). (3) **Angelo** (1655-1731): d. Bologna; was a Franciscan, teacher of Padre Martini and a distinguished composer, of whose works but few have been preserved. (4) **Luca Antonio** (1688-1767): b. Bologna, d. there; *principe* (president) of the Philharmonic Academy of that city, 1723; court conductor at Vienna, 1726-47; wrote 24 operas and serenades and 9 oratorios for Bologna, Venice, Florence, Turin, Milan, Rome and Vienna (1710-40).

PREINDL, **Joseph** (1756-1823): b.

Preiss

Marbach, Lower Austria; d. Vienna; composer, conductor and theoretician; pupil of Albrechtsberger; Kapellmeister at St. Peter's, Vienna (1780), and at St. Stephen's (1809); pub. masses, offertories, a Requiem, a Te Deum, and other church music; 2 piano concertos, sonatas, variations, etc., for piano; also wrote a singing method and a *Wiener Tonschule* ('Instructions in Thoroughbass, Harmony, Counterpoint and Fugue'; posthumously pub. by Seyfried, 1827, 2 parts; new ed., 1832).

PREISS, Kornelius (1884-): b. Troppau; pupil of J. Nesvera at Olmütz and Anton Seydler at Gorizia; teacher of the history of music at the Cons. of the Styrian Musical Society, and at the Buwa Institute, Gorizia, 1908-12; teacher of music at the Girls' Lyceum, Gorizia, 1914; wrote a number of biographical monographs and studies on musical subjects, among them *Beiträge zur Geschichte der Operette* (1908), and *Anton Rubinstein's pianistische Bedeutung* (1914).

PREITZ (1) Franz (1856-): b. Zerbst, Anhalt; studied at the Leipzig Cons. (1873-76); concertized successfully as an organ virtuoso; teacher at Stern Cons., Berlin, 1879; teacher and cantor at Zerbst since 1885, also conductor of the Oratorio Society there; Ducal Musikdirektor at Anhalt, 1897; has composed songs, duets, motets, psalms, incidental music, pieces for violin and for organ. (2) **Gerhard** (1884-): b. Zerbst; son of (1); has written songs and organ numbers.

PRELLEUR, Peter (18th cent.): organist of St. Alban's, London, in 1728; cembalist at Goodman Fields Theatre, for which he wrote dances and incidental music; first organist Christ Church, 1735; pub. 'The Modern Musick Master or Universal Musician' (1730), in part used as the basis of Geminiani's violin school.

PRENTICE, Thoms Ridley (1842-1895): b. Paslow Hall, Ongar; d. Hampstead; was pupil of the Macfarrens at London Academy of Music; taught there; appeared successfully as a concert pianist; was for a time organist Christ Church; teacher of piano at the Guildhall school, 1880; at Blackheath Cons., 1881; wrote many songs, piano pieces, and edited an instructive collection of piano works with analyses, also 6 cantatas by Carissimi.

PREOBRASHENSKI, Antonia Bikorovitch (1870-): attended the Kazan Ecclesiastical Academy; teacher at the Moscow synodal school from 1898, and since 1902 librarian of the court choir in St. Petersburg; pub. various articles and books on Russian church music, among them a 'Bibliography of Russian Church Music' (2d ed., Moscow, 1900).

PRESCOTT, Oliveria Luisa (1842-): b. London; pupil of Macfarren, teacher and composer; has written psalms,

orchestral compositions, string quartets, choral works, etc., and a book 'About Music' (1903).

PRESSEL, Gustav Adolf (1827-1890): b. Tübingen, d. Berlin; studied music with Silcher and with Sechter in Vienna; produced his operas *Die St. Johannisnacht* (1860) and *Der Schneider von Ulm* (1866) in Stuttgart, and lived in Steglitz, near Berlin, from 1868; wrote a number of songs and ballads and endeavored to prove that Mozart himself completed his 'Requiem' in every detail.

PRESENDA, Johannes Franciscus (1777-1854): b. Lequio-Berria, Piedmont; d. Turin; was a distinguished violin maker, to whom a memorial was set up in his native town in 1912.

PRESSER, Theodore (1848-): b. Pittsburgh; teacher and writer, then publisher of music and books on music in Philadelphia; studied in Boston and Leipzig; has published 'The Étude' since 1883, a monthly musical magazine devoted to the interests of music teachers and students.

PRESTON (1) John: London publisher, who succeeded Robert Bremner (d. 1789). (2) **James M.** (1860-): b. Gateshead-on-Tyne; since 1883 organist at Newcastle-on-Tyne; 1888 at Jesmond; distinguished organ virtuoso, pianist and choir director.

PREVOST (1) [L'Abbé] Antoine-Françoise (1697-1763). *Ref.*: II. 210; IX. 450, 487. (2) **[Mme.]** (18th cent.): famous dancing teacher in Paris. *Ref.*: X. 100. (3) **Eugène Prosper** (1809-1872): b. Paris, d. New Orleans; conductor and composer; studied at the Paris Cons.; won the *prix de Rome* in 1831; became opera conductor at Havre (1835), lived in New Orleans, 1838-62, then returned to Paris as conductor at the Bouffes Parisiens, later of the concerts at the Champs-Élysées, returning to New Orleans in 1867. He prod. several operas in Paris, New York and New Orleans; also composed masses and oratorios.

PREVOSTI, Franceschina (1866-): b. Leghorn, Italy; dramatic and concert singer, famous as Violetta in Verdi's *Traviata* (Milan); now teaches singing in Berlin.

PREYER (1) Gottfried [von] (1807-1901): b. Hausbrunn, Lower Austria; d. Vienna; conductor and composer; pupil of Sechter; court organist (1846); director of the conservatory of the Gesellschaft der Musikfreunde, 1844-48; Kapellmeister at St. Stephen's Minster, 1853-76; composed a symphony, several masses, 'Hymns of the Greek Catholic Church' (3 parts, 1847); other church music, a string quartet, piano pieces and songs; also an oratorio, *Noah*. (2) **Wilhelm Thierry** (1841-1897): b. Manchester, d. Wiesbaden; professor of physiology at Jena, 1869-94; among whose writings *Über*

Preyer

die *Grenzen der Tonwahrnehmung* (1876), is of interest to musicians.

PRIßLIK, Joseph (1853-): b. Bohemia; studied at Prague Cons. and Libenski's piano academy; successively operatic conductor in Kharkoff (1880), Lemberg (1882), Kieff, Tiflis, Moscow and, since 1894, conductor of the Odessa symphony concerts; composer of 2 suites for orchestra, a trio, quartet, quintet, sonatas and other compositions for piano, songs and cantatas.

PRICE, Waldemar (19th cent.): Danish ballet dancer. *Ref.*: X. 164.

PRIEGER, Erich (1849-1913): b. Kreuznach, d. Bonn; musicologist, authority on Beethoven and Bach; published a number of essays and monographs, in one of which, *Echt oder Unecht?* (1889), he proved the 'Passion' according to St. Luke, credited to Bach, to be a spurious work. In 1897 he saved for the German Empire the splendid Artaria collection of Beethoven autographs, purchasing it for 200,000 marks and turning it over to the Royal Library, Berlin. He refused to accept interest on the capital laid out when four years later the government returned it to him.

PRILL (1) **Paul** (1860-): b. Berlin; solo 'cellist in the Bilse orchestra, 1882-85, then conductor; subsequently operatic conductor in Rotterdam, Hamburg and Nuremberg; court conductor at Schwerin, 1901-06; conductor of the Mozart Orchestra, Berlin, 1906-08, and since 1908 of the Munich Konzertverein Orchestra. (2) **Karl** (1864-): b. Berlin; a brother of (1); violinist, pupil of Helmich, Wirth and Joachim; concert-master of Bilse's orchestra; concert-master and conductor in Magdeburg; concert-master of the Gewandhaus orchestra, Leipzig, 1891; concert-master of the Vienna court opera and Philharmonic Society, and professor at the Royal and Imp. Academy (1897). (3) **Emil** (1867-): b. Stettin; brother of (1) and (2); virtuoso flutist, pupil of his father, Gantenberg and Joachim Abdersen; teacher at the Kharkoff Music School (1888); first flutist, Berlin Royal Opera, 1892; teacher at the Royal High School for Music, 1903; Royal chamber virtuoso, 1908, and professor, 1912. Has written transcriptions and études for flute, flute methods (old system and Böhm system), and compiled a 'Guide Through Flute Literature.'

PRIMAVERA, Giovanni Leonardo (16th cent.): b. Barletta; concert-master to the governor of Milan, 1573; pub. 4 books of 3-part *Napoletanas* (1565, 1566, 1570, 1574); a book of 4-part *Napoletanas* (1569); and 7 books of 5-part madrigals (1565, 1566, 1573, 1578, 1585).

PRINTZ, Wolfgang Kaspar [von Waldthurn] (1641-1717): b. Waldthurn, Upper Palatinate, d. Sorau; after an adventurous existence became cantor

at Promnitz, went later to Triebel, then to Sorau (1665). Few of his compositions are extant, but many books on music, theoretical and practical, have been preserved, including three musical novels, one of them *Musicus curiosus oder Baitalus, der vorwitzige Musikant* (1691).

PRIORIS, Johannes (16th cent.): a composer of the Netherland school (pupil of Okeghem), of whom a Requiem, an Ave Maria, masses, motets and other church music exists in MS. and in print. Some secular songs (*chansons*) by P. are described in Ambros' *Geschichte der Musik*.

PROCH, Heinrich (1809-1878): b. Leipa, Bohemia, d. Vienna; was a once celebrated song writer, now forgotten. He was conductor at the Josephstädter Theater, 1837; then obtained a position at the Vienna court opera, where his comic opera *Ring und Maske* was produced in 1844. This as well as three 1-act operettas, and among his songs, *Von der Alpe tönt das Horn*, were once very popular. One of his numerous singing pupils, Mme. Peschka-Leutner, shone for a long time in a set of vocal coloratura-variations with obligato flute by P.

PROCHÁZKA, Rudolf Freiherr von (1864-): b. Prague; composer, musicologist, member of many important musical societies; was General-referent for the department of examination and approved of the first Austrian music-pedagogical congress in Vienna (1911); in the same year organized an important musical exposition in Prague in connection with the centenary jubilee of the Prague Cons. He has written many songs, piano compositions, choruses and choral works; 'symphonic songs' (an essay in a new orchestral form); variations for orchestra and a string quartet. His successful dramatic 'tone fairy-tale' *Das Glück* (Vienna, 1898) represents a new development of the allegorical opera; and his mystery *Christus* is an attempt in a new melodramatic form. He has written many musical essays and biographies, among the latter one of Robert Franz, and is the author of the complete revision of Kothe's *Musikgeschichte* (1909).

PROD'HOMME, Jacques Gabriel (1871-): b. Paris; studied philology and history of music; has written many books dealing with musical subjects and personalities, and contributed numerous articles to musical journals; edited the *Deutsch-französische Rundschau* in Munich, 1897-1900; pub. Berlioz studies under the title *Le cycle Berlioz* (1. *La Damnation de Faust*, 1896; 2-3. *L'enfance du Christ*, 1898), and a biography, *Hector Berlioz, sa vie et ses œuvres* (1905); also wrote *Les symphonies de Beethoven* (1906); an analysis of Wagner's *Götterdämmerung* (with Ch. A. Bertrand, 1902); and a

Profe

biography of Paganini (1907) in the series *Musiciens célèbres*.

PROFE (or **Profus**), **Ambrosius** (1589-1661): b. Breslau, where he died; was Lutheran cantor in Jauer; then returned to Breslau (1629) and became organist St. Elizabeth's church. P. published 4 valuable collections: 'Sacred Concerts and Harmonies' (1649), a supplement *Corollarium gestittlicher Collectaneorum* (1649), a collection of Christmas songs (1646), and a small edition of Heinrich Albert's arias.

PROHASKA (1) **Ludwig** (1837-1888): b. Klattau, Bohemia; d. Prague; originally municipal official in Klattau; went to Hamburg with his wife, who was engaged there as an opera singer, and lived for many years as vocal teacher in that city. Among his compositions are Bohemian songs and duets; also pub. a collection of Slavic folk-songs. (2) **Karl** (1869-): b. Mödling, near Vienna; studied piano with Anna Assmayer and Eugen d'Albert; composition with Krenn, Mandyczewski, Herzogenberg; teacher at Strassburg Conservatory, 1894-95; director of the Warsaw Philharmonic Orchestra, 1901-05; teacher at the Royal and Imperial Academy of Tonal Art, Vienna, since 1908; pub. a violin sonata; a string quartet; *Frühlingsfeier*, cantata for soli, chorus, orchestra and organ; 8-part motets; choruses for male voices and pieces for piano 4-hands.

PROKOFIEFF, S. (1891-): contemp. Russian composer; pupil of Glière and Liadoff. *Ref.*: III. 155.

PROKOP, Ladislav: contemp. composer of Czechish operas, 'Woodland Dream' (*Sen lesa*) and 'The Question' (*Otázka*), produced at Prague, 1907 and 1910 respectively, for which he also wrote the texts.

PROKSCH, Josef (1794-1864): b. Reichenberg, Bohemia; d. Prague; was a renowned piano instructor, though blind from his thirteenth year; a pupil of Kotzeluch, studied Logier's system of ensemble-playing in Berlin, and established a piano school in Prague (1830), which was conducted after his death by his son **Theodor** (1843-1876) and his daughter **Marie** (1836-1900). Besides many masses, cantatas, church songs, sonatas, arrangements for 4-8 pianos, P. wrote a piano method, a musical *Vade mecum* and other books. His brothers, **Anton** (1804-1866) and **Ferdinand** (1810-1866), were also teachers at his school.

PRONY, Gaspard Claire François Marie Riche (1755-1839): b. Chamelet, Rhône; d. Paris; an engineer and mathematician; professor at the Polytechnic Institute and member of the Academy, for which he wrote a *Rapport sur la nouvelle harpe à double mouvement* (1815, Erard's 'double-pedal harp'). He was an enthusiastic harpist himself and the author of an important

Prout

Instruction élémentaire sur les moyens de calculer les intervalles musicaux (1822).

PROSKE, Karl (1794-1861): b. Gröbnig, Upper Silesia, d. Ratisbon; at first a physician (regimental doctor during the Wars of Liberation), then (1826) became priest in Ratisbon, in 1827 vicar choral and in 1830 canon; did much for musical research. In Germany (1834-38) he gathered a fine library, especially of 16th and 17th century compositions; first published Palestrina's master-work, the *Missa Papae Marcelli* in three editions (original six-part edition, four-part arrangement by Anerio and eight-part double choir arrangement by Suriano). In 1853 he began the publication of his great collective work *Musica divina*; and a further selection of 4- and 8-part masses appeared 1855-59. His valuable library P. willed to the Episcopal choir of Ratisbon, where since 1909 it has been available for research and study. *Ref.*: VI. 323, 467.

PROSNIZ, Adolf (1829-): b. Prague; pupil of Proksch and Tomaschek; professor of piano and musical history at Vienna Conservatory, 1869-1900; has published valuable instructive works, among them a *Kompendium der Musikgeschichte*, 2 vols., and a *Handbuch der Klavierliteratur*.

PROUT, Ebenezer (1835-1909): b. Oundle, Northamptonshire; d. London; pupil of J. Locke Gray; first held several minor organ positions; taught piano at Crystal Palace Art School, 1861-85; became professor of harmony at the National Training School for Music, 1876; professor of composition and harmony at Royal Academy of Music, 1879, at the same time teaching piano at the Guildhall Music School. During 1876-90 he was also conductor of Hackney Choral Union; was professor of music at Dublin University, 1894, and was made honorary *Dr. mus.* by Dublin Univ., 1895, and Edinburgh Univ., 1895. P. edited the 'Monthly Musical Record,' 1871-74, and was also a contributor to 'The Academy' and 'The Athenæum,' in which he published many valuable essays. His string quartet (op. 1) and his piano quartet (op. 2) were awarded prizes by the Society of British Musicians (1862, 1865). He also wrote a second string quartet, two other piano quartets, a piano quintet, sonatas for clarinet and for organ, an organ concerto with orchestra, an evening service and various cantatas and choral works, as well as 4 symphonies and shorter compositions for orchestra. As a theoretician he brought out an elaborate imposing series of instructive works, including 'Instrumentation' (Novello primer, 1876); 'Harmony' (1889, revised 1903); 'Counterpoint' (1890); 'Double Counterpoint and Canon' (1891); 'Fugue' (1891); 'Fugal Analysis' (1892); 'Musical Form'

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(1893); 'Applied Forms' (1894) and 'The Orchestra' (2 vols., 1898-99). He also contributed a biography of Mozart to Bell's 'Miniature Series of Musicians' (1903) and wrote 'Some Notes on Bach's Church-cantatas' (1907). *Ref.*: III. 421.

PROUTY, Elizah K. (19th cent.): American singing teacher; with M. E. Cheney organist first musical 'convention' in the U. S.

PROVENZALE, Francesco, probably identical with **Francesco della Torre**: was manager (with Gennaro della Chiave) of the San Bartolomeo theatre, Naples, 1669-81, and director of the Naples conservatory, 1669-1704. He was the true founder of the Neapolitan school of opera composers, having written a number of operas, among them *Ciro* (Naples, 1653), *Serse* (Naples, 1655), *Artemisia* (ib., 1657), *Teseo* (1658), *L'Eritrea* (Naples, 1659), *Il schiavo della sua moglie* (ib., 1679), *La Stellidaura vendicata* (ib., 1678), and *Candaule, re di Lidia* (Naples, 1679), as well as oratorios, motets, hymns and cantatas. Specimens of his style are given by Romain Rolland in his *Histoire de l'opéra avant Lully et Scarlatti* (1895). *Ref.*: IX. 17, 67f.

PRUCKNER (1) **Karoline** (1832-1908): b. Vienna, d. there; was active as singer at the court theatres of Hanover and Mannheim (1850-54); then suddenly lost her voice and established herself in Vienna as a distinguished vocal teacher. She published *Theorie und Praxis der Gesangskunst* (1872) and *Über Ton- und Wortbildung* (1897; new ed., 1904). (2) **Dionys** (1834-1896): b. Munich, d. Heidelberg; studied with Franz Nisst; appeared at the age of 17 as a concert pianist. In the years following (until 1855) he studied with Liszt in Weimar, then settled in Vienna, and from there made many concert-tours. In 1859 he became professor at the Stuttgart Cons., and in 1869 was appointed Royal court pianist.

PRUDENT, Emile Beunie (1817-1863): b. Angoulême, d. Paris; pianist and composer of piano music; pupil of Lecoupey, Laurent and Zimmermann at the Conservatoire; enjoyed a great reputation as piano teacher in Paris. His compositions in general belong to the better class of 'salon' music, but he also wrote a concert symphony for piano and orchestra, a piano concerto in B-flat major and a piano trio.

PRÜFER (1) **Hermann** (1844-1914): b. Neusalz, Silesia; d. Berlin; pupil of Eduard Grell, choral director at the Twelve Apostles Church, Berlin; second director and teacher (1892), then first director (1899-1909) of the Domchor. (2) **Arthur** (1860-): b. Leipzig, where he studied at the Conservatory, 1887-88; also with Spitta in Berlin, 1888-89; lecturer on musical science, University of Leipzig, 1895; assistant professor, 1902; pub. numer-

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ous monographs and essays, including *Johann Sebastian Bach und die Tonkunst des 19. Jahrhunderts*, and has edited various important collections of 16th and 17th century German songs and other music.

PRUME, François Hubert (1816-1849): b. Stavelot, Liège; d. there; violin virtuoso, pupil of the Liège conservatory (1827), of the Paris conservatory, and professor of violin at the Liège Cons. (1833). P.'s concert-tours (since 1839) established his reputation as a violinist. Among his compositions are the celebrated *Mélancholie* for violin and orchestra, *Études* and 2 *Konzertstücke*.

PRUMIER (1) **Antoine** (1794-1868): b. Paris, where he died; was a harp virtuoso, pupil of the Conservatoire; 1835 harpist at the Opéra-Comique and Nadermann's successor as harp professor at the Paris Conservatoire; wrote many fantasies, rondos, etc., for his instrument. (2) **Ange Conrad** (1821-1884): b. Paris, d. there; was son and pupil of (1), succeeded him as harpist at the Opéra-Comique (1840), then went to the Opéra and became professor of harp at the Conservatoire, 1870. He wrote many harp solos, studies, nocturnes for harp and horn, and various choral numbers for church use.

PRUNIERES, Henri (1886-): b. Paris; studied musical history with Romain Rolland; licentiate, 1907; *Dr.-ès-lettres*, 1913, since 1909 lecturer at the *École des hautes études sociales*, Paris. He has written *Lully* (1910), a biography in the series of *Musiciens célèbres*; *L'opéra italien en France avant Lully* (1913), an important work; *Le Ballet de cour en France avant Bénédicte et Lully* (1914, richly illustrated); also contributed introductory and explanatory essays to various collections of older French music and to numerous French and Italian musical periodicals.

PRÜWER, Julius (1874-): b. Vienna; studied piano with Arthur Friedheim and Moritz Rosenthal, theory with Robert Fuchs, Franz Krenn (also Joh. Brahms), and followed Hans Richter (with whom he studied conducting) to Bayreuth; became conductor at Bieleitz, opera conductor, Cologne (1894); Kapellmeister of the Breslau Stadttheater since 1896; directed the first St. Petersburg performance of *Tristan* (1898); also the *tournee* of the Breslau opera company with Strauss's *Salome* (1907); and produced many novelties; also wrote a guide to Strauss's *Elektra*.

PSELLOS, Michael (11th cent.): a Byzantine writer, tutor of the Emperor Michael Dukas, living in Constantinople, ca. 1050; wrote a short compendium of mathematics, the second part of which is devoted to music. It was pub. in Greek, in Alard's *De musica veterum* (1636) and in German in Mitzler's *Musikalische Bibliothek*, 3 vols. A dis-

sertation on rhythm by P. was published, together with the fragments of Aristoxenus' theory, by Morelli (1785).

PTOLEMY, Claudius (early 2nd cent.): Greek mathematician, astronomer and geographer, of Alexandria, wrote a work on music in 3 books, which is accounted one of the most important theoretical documents of ancient music. It was first published in a poor Latin version by Gogavinus (1552); and individual portions have since been issued at various times. *Ref.*: I. 110, 132.

PUCCHINI, Giacomo (1858-): b. Lucca, where his great-grandfather, Giacomo P., the teacher of Guglielmi, was *maestro di cappella*, and both his grandfather and his father (Michele P.) were distinguished musicians. He studied at the Milan Cons. under Bazzini and Ponchielli and has been internationally successful as a composer of operas. His works include *Le Villi* (Milan, 1884); *Edgar* (Milan, 1889); *Manon Lescaut* (Turin, 1893); *La Bohème* (Turin, 1896); *Tosca* (Rome, 1900); *Madama Butterfly* (Milan, 1904); and *La fanciulla dell'occidente*, better known as 'The Girl of the Golden West' (New York, 1910); also a solemn mass and a number of chamber music works. *Ref.*: III. viii, ix, 250, 335, 369, 370, 372f; VII. 366; IX. 453f, 481, 482; operas, IX. 486ff; portrait, III. 372; facsimile MS., IX. 488.

PUCCELLI, Italian opera composer. *Ref.*: IX. 53.

PUCITTÀ, Vincenzo (1778-1861): b. Civitavecchia, d. Milan; pupil of Fenaroli and Sala, Naples; wrote 30 operas for Venice, Milan, Rome, London and Paris.

PUCHALSKI, Vladimir Vjatcheslavitch (1848-): b. Minsk; studied at the St. Petersburg Conservatory, taught there for two years; director of the Music School of the Imperial Russian Musical Society in Kieff since 1876; composer of an opera, *Valeria*, a 'Little-Russian Fantasy' for orchestra, a liturgy, songs and piano pieces.

PUCHAT, Max (1859-): b. Breslau; pupil of Friedrich Kiel and Liszt, music director in Hamm, 1886; conductor of the Paderborn Oratorio Society, 1896; of the German Musical Society, Milwaukee, 1903; head of a conservatory in Breslau since 1910; has written songs, an overture, a *Fuga solemnis*, 3 symphonic poems and some chamber music.

PUCHTLER, Wilhelm Maria (1848-1881): b. Holzkirchen, Lower Franconia, d. Nice; studied at the Stuttgart Cons., 1868-73; lived as music teacher and conductor at Göttingen till 1879; wrote various virtuoso piano compositions, and a choral work, *Der Geiger von Gmünd*.

PUDOR (1) **J. Friedrich** (1835-1887): b. Delitzsch, d. Dresden; owner and administrative director of the

Dresden conservatory from 1859. (2) **Heinrich** (1865-): son of (1); sold the conservatory to E. Krantz (1890), and first attracted attention as a writer on music, then (1898-1900) lived in Glasgow and St. Petersburg as 'cellist'; since then once more active in a literary capacity, but not dealing with musical subjects.

PUEENTE, Giuseppe del (1845-1900): b. Naples, d. Philadelphia; operatic baritone and teacher.

PUFENDORF, Samuel, *Freiherr von* (1632-1694): early German authority on law and politics. *Ref.*: II. 47.

PUGET (1) **Loisa** (ca. 1810-?): b. Paris; studied with Adam; composer of the operettas *Le mauvais veill* (1836) and *La Veilleuse* and popular songs. (2) **Paul Chas. M.** (1848-): b. Nantes; studied at the Paris Cons., where he won the *prix de Rome*; composer of the opera *Beaucoup de bruit pour rien* (1899), the comic opera *Le Signal*, incidental music to *Lorenzaccio*, etc.

PUGNANI, Gaetano (1731-1798): b. Turin, d. there; celebrated violinist, pupil of Somis; concertized 1754-70 and spent several years in London, where he was concert-master at the Italian opera, and had an opera of his own produced. Altogether he wrote 7 operas, a ballet, a dramatic cantata and an oratorio; also symphonies, string quartets, quintets, violin duets, etc., which were more successful and have appeared in various editions in London, Paris and Amsterdam. Among his pupils were Viotti and Bruni. *Ref.*: VII. 402, 404, 410.

PUGNI, Cesare (1805-1870): b. Genoa, d. Petrograd; studied at the Milan Cons.; wrote more than 300 ballets, 10 operas and 40 masses. He was appointed ballet composer at the Imperial Theatre, St. Petersburg, in 1851, and his ballets attained wide popularity. Among the best-known are 'Esmeralda,' 'The Magic Steed' and 'The Daughter of Pharaoh.' *Ref.*: X. 152.

PUGNO, Stephen Raoul (1852-1914): b. Montrouge, Île de France, d. Moscow; distinguished French concert pianist; began to appear in public at an early age; studied at the Paris Conservatoire (piano with G. Mathias, organ with Benoît, composition with Ambroise Thomas); became organist at St. Eugène, 1871, maître de chapelle there, 1878; professor of harmony at the Cons., 1892-1901. In 1893 he appeared at a conservatory concert as a piano virtuoso of the first rank and thereafter maintained his reputation in a number of concert tours, being especially noted as interpreter of classical music. He composed an oratorio, 'Lazarus' (1879), and 12 operettas, ballets and *féeries*, prod. at various Paris theatres, and left an unpub. opera *La cité morte*; also wrote many piano pieces and songs.

PUJOL, Juan Bautista (1836-1898): d. Barcelona; Spanish pianist and teacher; composer of piano pieces and author of a technical work, *Nuevo mecanismo del piano* (1896).

PULIASCHI, Giovanni Domenico (16th-17th cent.): celebrated singer, whose voice was distinguished by its phenomenal range. According to Solerti (*Musica e ballo*) he was a singer in the Papal Chapel and sang in three vocal ranges, 'contralto, tenor and bass.'

PULITI, Leto (1818-1875): b. Florence, d. there; pub. several valuable monographs in the 'Proceedings of the Academy of the Royal Institute of Music in Florence,' among them *Cenni storici della vita del Serenissimo Ferdinando dei Medici* (1884), citing important documents relating to Cristofori, the inventor of the pianoforte, also on madrigals by Tromboncino and Arcadelt. He left an uncompleted History of Music in Florence.

PULITZER, Joseph (1847-1912): b. Budapest, d. New York; American journalist, owner of N. Y. 'World,' and musical benefactor. He made a bequest of \$500,000, which permanently established the New York Philharmonic Society. Ref.: portrait, IV. 172.

PUNTO, Giovanni. See STICH.

PUPPO, Giuseppe (1749-1827): b. Lucca, d. Florence; was an eccentric violin virtuoso who led a most adventurous life. For a time he stayed in London, later conducted the orchestra of the *Théâtre de Monsieur*, Paris, also taught in the best Parisian circles, until 1811; then conducted at the San Carlo Theatre, Naples (1811-17). He died in poverty. Of his compositions 3 concertos, 8 studies and 3 duets for violin and 6 fantasies for piano have been printed.

PURCELL (1) **Henry** (1658-1695): b. Westminster, London, d. there; He received his musical education from Henry Cooke and P. Humphrey as choir boy of the Chapel Royal, and was also taught by Blow. He did not begin to write for the stage until 1680, and much of his 'operatic' music was in reality incidental music to dramatic pieces and plays (Dryden's 'Amphitryon,' Lee's 'The Massacre of Paris,' 1691, Betterton's 'Dioclesian,' etc.). Only 'Dioclesian,' 'The Fairy Queen' (after Shakespeare's 'Midsummer Night's Dream'), 'The Indian Queen' (Howard and Dryden), and 'King Arthur' (Dryden) may be considered 'half-operas.' His one true opera, 'Dido and Aeneas,' was probably first given in 1688 or 1689. In 1680 he was appointed organist of Westminster Abbey, 1682 of the Chapel Royal, and in 1683 was made composer to the court. While holding these positions he wrote various incidental cantatas (some 28 in all) and 12 sonatas for 2 violins and figured bass. P.'s church music is

of high quality. It had a decided influence on Handel after he had established himself in England. It includes 3 services, 20 anthems with orchestra, 32 with organ, 19 songs, 2 duets, a trio, 11 3- and 4-part hymns, 2 Latin psalms and 5 canons. His instrumental music includes, besides the 12 trio sonatas already mentioned, 10 quartet sonatas for 2 violins, 'cello and figured bass (1697), the ninth of which is the celebrated 'Golden Sonata'; 'Lessons for the harpsichord or spinnet,' and many harpsichord pieces. His style is a happy union of French and Italian influences, yet with a notable personal note and deeply serious tendency. He also wrote a theoretical essay on 'The Art of Discant.' In 1876 the Purcell Society began the publication of a complete edition of P.'s works. Ref.: I. 385, 388ff, 431, 433; I. 439; IV. 64; V. 169f; VI. 133, 322; VII. 21, 392, 479; opera, IX. 27ff, 32; mus. ex., XII. 69, 94; portrait, I. 388. (2) **Edward** (1689-1740): son of (1); organist at St. Clement's Church, Eastcheap. (3) **Daniel** (ca. 1660-1717): brother of (1); also a distinguished musician; organist at Magdalen, Oxford, 1688; came to London after his brother's death, and took his place as a composer of music for the stage; became organist St. Andrew's Church, 1713; wrote incidental music, a funeral ode for his illustrious brother; and pub. 'The psalm tunes full for the organ or harpsichord,' six anthems, songs, etc.

PURDAY, Charles Henry (1799-1885): b. Folkstone, d. London; composer of 'Lead, Kindly Light,' etc.

PUSCHMANN, Adam (1532-1600): b. Görlitz, d. Breslau; cantor at Görlitz, 1570-80; pub. *Gründlicher Bericht des deutschen Meister-Gesangs* (1574).

PUSHKIN, Russian poet. Ref.: III. 107, 121, 128, 145, 152; VI. 395; IX. 94, 382, 385, 390, 398, 410, 413, 414.

PUTEANUS, Ericius (van de Putte, Dupuy) (1574-1646): b. Venloo, Holland, d. Louvain; philosopher, scientist and musicologist; one of the oldest opponents of solmization; wrote various books on musical subjects, among them *Iter Nonianum seu dialogus qui Musathenae epitomen comprehendit*, etc., 1602.

PUTTMANN, Max (1864-): b. Berlin; pupil of the Scharwenka conservatory, active in various German cities as a music teacher, *littérateur* and critic. Succeeded Gottschalg as editor of *Urania*, is at present musical editor of the Leipzig *Volkszeitung*, and has contributed largely to musical periodicals.

PYCHOVSKI, Jan Nepomucene (1818-1900): b. Grazen, Bohemia, d. Hoboken, N. J.; pianist and teacher; studied at the Prague Cons. and with Tomaschek; taught in New York from 1850 and in Hoboken from 1855; composer of a violin sonata, etc.

Pyk

PYK, Louise (1849-): b. Kulla, near Helsingborg, is a coloratura singer, pupil of Arlberg, Mme. Viardot-Garcia, Stockhausen, etc.; has sung in Stockholm, Leipzig, Copenhagen, England and America, where she married Captain William B. Newson (1884, divorced 1891). Among her best rôles were Aida, Donna Elvira and Queen of the Night.

PYTHAGORAS (1) (**P. of Samos**) (b. ca. 582 B.C.): the celebrated philosopher who founded a religious-political community at Croton (529 B.C.) and whose dogmas were related to those of the Egyptian priests among whom he had studied. The Pythagorean conception of music is a strictly mathe-

Pythagoras

matical one; it identifies the theory of consonance with numerical relations of the length of the strings or the periods of vibratory motion. The Pythagorean musical theorists—Archytas, Eratosthenes, Didymos, Ptolomy, Euclid, etc.—are contrasted as the 'canonists' with the Aristoxenian group, the 'harmonists.' *Ref.*: I. 90ff, 105ff; VII. 2; VIII. 58. (2) (**P. of Zakynthos**): younger contemporary of (1), a professional musician, who constructed a triple kithara tuned in the Dorian, Phrygian and Lydian modes, the so-called Tripod of P., evidently used by G. B. Doni as model for his *Lyra Barberina*.

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Quadflieg

QUADFLIEG, Gerhard Jakob (1854-): b. Breberen; trained in the Ratibon Church Music School; organist and teacher in Holland; rector in Elberfeld from 1898, also choral conductor and organist there; composer of 7 masses, motets, a 5-part *Te Deum*, a collection *Pange lingua* (3- to 5-part), organ pieces, etc.; also organ accompaniments for the *Graduale Romanum* and other services, and a book containing organ preludes and postludes for the Münster diocese chorales.

QUADRI, Domenico (1801-1843): b. Vicenza, d. Milan; pub. *La ragione armonica* (1830) and *Lezione d'armonia* (1832, 3rd ed., 1841).

QUADRIO, Francesco Saverio (1695-1756): b. Ponte, Valtellina, d. Milan; Italian author, whose *Della storia e della ragione d'ogni poesia* (7 vols., 1738-59) contains much concerning the cantata, opera and oratorio (vols. 2-3).

QUAGLIATI, Paolo (d. 1627 or later): organist in San Maggiore, Rome, ca. 1608, composer of 3-part canzonets (2 books, 1588), 4-part madrigals, motets and dialogues (2 books, 1620, 1627), and monodies (*La sfera armoniosa*, 1623) some with violin obbligato; also *Carro di fedella d'amore*, 1611, a dramatic cantata (1606, printed 1611), containing both monodies and polyphonic movements. Some 2-part vocal pieces, pub. by Paolo Tarditi (against Q.'s wish, apparently) anticipate the *cantata da camera* and the chamber duet with obbligato instruments. Ref.: VII. 381.

QUANDT, Christian Friedrich (1766-1806): b. Herrnhut, Saxony, d. Niesky, near Görlitz; musical amateur and theorist; wrote on the natural foundations of harmony in the *Allgemeine musikalische Zeitung* (1798-1800), etc.

QUANTZ (1) **Johann Joachim** (1697-1773): b. Oberscheden, Hanover, d. Potsdam; flutist and composer for the flute; apprenticed at ten to his uncle, Justus Q., town musician at Merseburg. After learning to play various instruments, including clavier, he became 'journeyman' in Radeberg and Pirna, entering the Dresden town band under Heine in 1716. During leave he studied with Zelenka and Fux in Vienna; then became oboist and later

Quatremère de Quincy

flutist in the Royal Polish Orchestra in Dresden and Warsaw. He was sent to Italy by the court, studied with Gasparini, and also went to France. He visited all the important cities of Italy, also Lyons and Paris, where he pub. some sonatas, finally to London, where Handel's opera was still flourishing, and returned to Dresden, 1727. In 1741 he became chamber musician and court composer to Frederick the Great, who was induced to learn the flute after hearing Q. and who had already engaged him intermittently. Q. wrote for him more than 500 pieces for the flute, for which he was extremely well paid. He wrote also a famous textbook for the flute, *Versuch einer Anweisung die Flöte traversière zu spielen*, which was first printed in 1752, was translated into French, Dutch and English. He worked on the improvement of the flute, invented a sliding top for its tuning and sold many instruments to the king. He pub. 6 trio sonatas for 2 flutes and bass, 6 flute duets and 12 chorale melodies for Gellert's odes (1760). Ref.: I. 468; II. 58; VI. 474f, 456; VII. 415, 432, 515; VIII. 87. (2) **Albert** (1837-1891): b. Liebenau, d. Göttingen; a postal secretary, who wrote a biography of (1), his grand-uncle. His brother, **Otto**, was the author of *Zur Geschichte der neuen chromatischen Klaviatur und Notenschrift* (1877).

QUARANTA (1) **Constantino** (1813-1887): b. Brescia, d. there; composer of vocal church music, little of which was printed, and one opera, prod. in Venice, 1839. (2) **Francesco** (1848-1897): b. Naples, d. Milan; professor of singing at Milan Cons.; composed an opera, a grand mass with orchestra and songs.

QUARENGHI, Guglielmo (1826-1882): b. Casal Maggiore, d. Milan; professor of the 'cello at Milan Conservatory; teacher, author of a 'Cello Method (1872), *maestro di cappella* at the Cathedral, and composer of church music and one opera (1863).

QUARLES, Charles (d. at York, 1727): graduate of Cambridge Univ., where he was later organist at Trinity College; organist at York Minster; 'A Lesson,' written for the harpsichord by him, was pub. 61 years after his death.

QUATREMÈRE DE QUINCY, Antoine Chrysostome (1755-1849): b.

Paris, d. there; secretary of the Paris Académie des Arts; wrote *De la nature des opéras bouffons* (1789), also several biographical sketches of deceased members of the academy, among them the musicians Paësiello, Monsigny, Gossec, Méhul, Catel, Boieldieu.

QUEF, Charles: contemporary French organist (Trinité, Paris), and composer for the organ. *Ref.*: VI. 486.

QUEISSER (1) **Carl Traugott** (1800-1846): b. Döben, near Grimma, d. Leipzig; trombone player; first trombonist in the Gewandhaus orchestra from 1830, later also viola player, leader of the town band, also of his own band, later united with the former. (2) **Friedrich Benjamin** (1817-1893): b. Döben, d. Dresden; brother of (1); virtuoso on the trumpet, which he played in the Dresden Artillery Regiment, and the Royal Orchestra, Dresden. He taught at the Conservatory for more than 25 years; was highly esteemed by Wagner. (3) **Johann Gottlieb**, brother of (1) and (2): trombonist in court orchestra of Dresden.

QUERCU, Simon de (Latin form of **van Eijcken** or **du Chesne**) (16th cent.): b. Brabant; court chapel singer to Ludovico Sforza in Milan, accompanied Maximilian and Francesco Sforza to Vienna, where he published *Opusculum musices perquam brevissimum de Gregoriana et figurativa atque contrapuncto simplici* (1509 [1513, 1516,

1518]) and *Vigilae cum vesperis et exequiis mortuorum* (1513).

QUIDANT, Alfred (1815-1893): b. Lyons, d. Paris; pianist; composer of brilliant piano pieces; author of *L'dame du piano, essai sur les deux pédales*.

QUILTER, Roger (1877-): b. Brighton; studied with Iwan Knorr at Frankfort; composer of a Serenade, 'Three English Dances,' suite and incidental music, all for orch.; also part-song. 'Seven Elizabethan Lyrics,' etc. *Ref.*: II. 443.

QUINAULT (1) **Phillippe** (1635-1688): b. Paris, d. there; poet and librettist for Lully. His texts have real literary merit. *Ref.*: II. 34; IX. 24, 39, 47, 59. (2) **Jean Baptiste Maurice** ([?]-1744): d. Gien; singer, actor and composer, sang and acted at the *Théâtre français*, composed about 20 stage pieces, among them a 4-act ballet given at the Opéra, 1728. His sister, **Marie Anne**, sang at the Opéra from 1709, later at the Comédie française.

QUINTILIAN, Ref.: (quoted) X. 72.

QUITTARD, Henri Charles Etienne (1864-): b. Clermont Ferrand, Puy de Dôme; studied with César Franck in Paris and devoted himself to studies in musical history, especially French music of the 17th century; wrote *Henry Dumont, un musicien français du XVII^e s.* (1902), and *Les Couperins*, edited selected works of Carissimi, Méhul, etc., and contributed to various French musical periodicals.

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RAAB, Axel Arvid (1793-1836): founded the Bellman Society in Stockholm (1824), prominent as a Bellman-singer, and a distinguished member of the 'Par Bricole' order.

RAABE, Peter (1872-): b. Frankfort-on-Oder; studied with Bargiel; theatre and opera conductor in Königsberg, Zwickau, Elberfeld and Amsterdam; orchestral conductor at Munich and to the Weimar court. His compositions consist of songs and works for pianoforte; also wrote musical and dramatic essays.

RAAFF (1714-1797): b. Holzem, d. Munich; tenor; studied with Ferrandini and Bernacchi; sang in Bonn, at the Vienna court, in Italian opera at Lisbon (under Farinelli), in Madrid and in Munich. Mozart's *Idomeneo* was written for him.

RABAUD, Henri (1873-): b. Paris; conductor of the Opéra-Comique; composer of *La fille de Roland* (Opéra-Comique, 1904) *Le premier glaive* (1908), and *Marouf, le savetier de Caïre* (Paris, 1914), also an oratorio *Job* (1900). *Ref.*: III. 363.

RABICH, Ernst (1858-): b. Herda, Werratal; music teacher, court organist and conductor of the Liedertafel (900 members); founder of the Gotha Church Choir Union, 1889, established popular church concerts in Gotha, leader of school and church choruses; composer of large choral works with orchestra; pub. collection of motets, male choruses and master songs; editor of *Blätter für Haus- und Kirchenmusik* since 1897.

RACHMANINOFF, Sergei [Sergei] Vassilievitch (1873-): b. Novgorod; studied at the Conservatory of St. Petersburg and Moscow (Siloti, Taneieff, Arensky); pianist and teacher at the Maria Institute, Moscow; then lived at Dresden for a time. He has composed the operas *Aleko* (St. Petersburg, 1893); 'The Parsimonious Knight' (Moscow, 1900), *Francesca da Rimini* (*ib.*, 1906); the cantata 'The Bells' (chorus and orch., 1914), a trio, a 'cello sonata, pieces for piano and 'cello, also for piano and violin, 2 piano concertos, 2 symphonies, an orchestral fantasy, 'The Mountain,' a Bohemian Capriccio for orch., 2 piano sonatas, piano pieces for 2 and 4 hands, and songs. He has lived in Moscow and London, and from 1912 in St. Petersburg as chief con-

Radnai

ductor of the opera. *Ref.*: III. xi, xii, xiv, xvii, 151ff; V. 128, 369; VI. 395; VII. 334, 338; VIII. 463, 464; IX. 414; mus. ex., XIV. 127; portrait, III. 150.

RACINE, Jean: the great French dramatist. *Ref.*: I. 409; II. 31; IX. 24, 54.

RADECKE (1) **Rudolf** (1829-1893): b. Dittmannsdorf, near Waldenburg, d. Berlin; studied at the Breslau Royal Institute for Church Music and at Leipzig Cons.; teacher at the Stern Cons. and conductor of the Cecilia and Radecke societies; published songs and choruses. (2) [Albert] **Robert Martin** (1830-): b. Dittmannsdorf; studied at the Leipzig Cons., violinist and director in Leipzig, organ and piano virtuoso in Berlin, where he directed the music of the Royal Theatre and conducted the court chapel; also he directed the Stern Cons. and the Royal Institute for Church Music. He wrote 2 overtures, a symphony, a capriccio, 2 scherzi, songs and choruses. *Ref.*: III. 212. (3) **Luise** (1847-): b. Celle, Hanover; operatic soprano at Cologne, Weimar, Riga and the Munich court opera; married Baron von Brümmer and abandoned the operatic field. (4) **Ernst** (1866-): b. Berlin; son of (2); studied there at the Stern Cons., at Jena and Munich; philologist and writer on 16th cent. secular song in Germany; directed a music society and taught singing at Winterthur; since 1908 lecturer on music at Zürich Univ.; pub. 'Robert Kahn' (1904) and revised K. Eschmann's *100 Aphorismen*.

RADEGLIA, Vittorio (1863-): b. Constantinople; composed 3 operas (*Colomba*, *Suprema vis*, *Amore occulto*) produced respectively in Milan, Turin and Constantinople.

RADICATI, Felice Alessandro (1778-1823): b. Turin, d. Vienna; studied with Pugnani; violin virtuoso, orchestral and church conductor at Bologna; teacher at the Liceo filarmonico; composer of chamber music, operas and vocal scenes.

RADICIOTTI, Giuseppe (1858-): b. Jesi, Le Marche; studied music and taught in Rome; professor of history at the Tivoli Lyceum; wrote on Italian dramatic music and on the life of Pergolesi (1910).

RADNAI: contemp. Hungarian composer of a symphonic suite, chamber music, etc. *Ref.*: III. 200.

RADOM, Nikolaus von (14th-15th cent.): composer of 6 3-part pieces for the church, preserved in MS. at Warsaw, which show him to have been a contemporary of Zacharias, Ciconia, etc.

RADOUX, Jean Théodor (1835-): b. Liège, Belgium; student and teacher of the bassoon at the conservatory there; and, after further study in Paris with Halévy, director of the same institution. He composed 3 symphonic tone pictures, a Te Deum, an oratorio, 2 cantatas and 2 operas. He wrote also a life of Henri Vieuxtemps.

RADZIWIŁŁ, [Prince] Anton (1775-1833): b. Vilna, d. Berlin; musical amateur, friend and patron of Beethoven and Chopin; composer of French romances (1802), vocal duets (1804), songs with guitar and 'cello, male quartets, and music for Goethe's *Faust* (printed 1835).

RAFF, Joseph Joachim (1822-1882): b. Lachen, Lake of Zurich, d. Frankfort. He was the son of an organist, educated at Weisenstetten, Württemberg, and at the Jesuit Lyceum in Schwyz, and continued the study of composition, piano and violin by himself while acting as school teacher. Encouraged by Mendelssohn, who secured the publication of his piano pieces, op. 2-14 by Breitkopf and Härtel, 1843, he gave up school-teaching for the career of a composer, but despite great industry was hampered by material circumstances. By invitation he accompanied Liszt on a concert tour as far as Cologne (1846), where he remained for a time, writing reviews for Dehn's *Cäcilia*, after having his plans to join Mendelssohn spoiled by the latter's death in 1847. After several futile attempts to secure remunerative employment, he was much aided by Bülow's playing of his *Konzertstück*; but his opera, *König Alfred*, failed of performance at Stuttgart because of the Revolution of 1848. Joining Liszt at Weimar in 1850 he entered heart and soul into the neo-Romantic movement, which he championed in the *Neue Zeitschrift für Musik*. *König Alfred* was prod. by Liszt at Weimar. In 1854, R. pub. a pamphlet, *Die Wagnerfrage*, and, after marrying the actress Doris Genast in Wiesbaden in 1859, he became a popular piano teacher there. His first symphony, *An das Vaterland*, won the prize of the Vienna Gesellschaft der Musikfreunde in 1863, a second comic opera, *Dame Kobold*, was prod. in 1870; and in 1877 he was made director of the Hoch Cons. at Frankfort. R. wrote over 230 works of very unequal merit, partly suffering from the effects of too great a productivity. Among his best works are the 3rd and 5th symphonies, the overtures op. 101 and 194, the piano concerto, op. 185, the 'cello concerto, op. 193. The complete list of his compositions includes 11 sympho-

nies; a sinfoniotta for wind instr.; 13 overtures (4 in MS.); *Festmarsch*, an orch. rhapsody *Abends*; an orch. *Elegie* (MS., unfinished); *Ode au printemps*, for piano and orch.; piano concerto in C min.; suite in E-flat for piano and orch.; *La fête d'Amour*, for violin and orch.; 2 violin concertos (B min. and A min.); suite for violin and orch.; 2 'cello concertos (one in MS.); 1 string octet, 1 string sextet, 1 piano quintet, 10 string quartets, 4 trios, 5 violin sonatas, suite and other pieces for piano and violin (incl. 3 books on Wagner operas); 2 Fantasiesstücke for piano and 'cello; duo for piano and 'cello; 'cello sonata; 2 romances for horn or 'cello and piano; also a great number of piano pieces, including 2 sonatas, 7 suites, three sonatinas, *Homage au néo-romantisme*, suite of 12 pieces without octaves, *Capriccio*, *Elegy*, *Romance* and *Valse*, *Tanz-Capricen*, *Messagers du printemps*, *Chant d'Ondine* (arpeggio tremolo étude), *Airs suisses*, *Introd.* and *Allegro scherzando*, *étude de salon*, *Valse in C*, *Fantaisie-Polonaise*, Hungarian and Spanish rhapsodies, études, tarantella, scherzo, cavatina, polkas, variations, *impromptu*, and *Reisebilder*, and many paraphrases of operas, etc.; also, for 4 hands, 12 salon-pieces without octaves; *Marche brillante*, *Chaconne*, *Humoresques in waltz form*, *Reisebilder*, *Aus dem Tanzsalon*; *Humoreske Totentanz*; and, for 2 pianos, a *Chaconne* and a *Fantasia*. Among his vocal works are an oratorio, *Weltende, Gericht, neue Welt* (Revelations); a cantata, *Deutschland's Auferstehung*; male choruses and mixed choruses with orchestra and church music; also 4 unperformed operas, *Die Eifersüchtigen* (book by R.), *Die Parole*, *Benedetto Marcello*, and *Samson*, and many songs, including the cycles *Sangesfrühling*, *Maria Stuart*, *Blondel de Nesle*; besides 12 duets, 6 tertets for female voices and piano, part-songs, and 30 male quartets. He also wrote incidental music to Genast's *Bernhard von Weimar* and arranged works by Bach and Handel. Ref.: II. 322, 346f; III. 22ff; V. 312; VII. 321, 322f; VIII. 318ff; mus. ex., XIII. 358; portrait, VIII. 250.

RAGUENET, François (late 17th-early 18th cent.): French abbot, who wrote *Parallèle des Italiens et des Français en ce qui regarde la musique et les opéras* (1702, etc.; English, 1709, etc.), much cited as the first of a large literature on the subject, and a sort of prelude to the *guerre des bouffons*.

RAHLWES, Alfred (1878-): b. Wesel; pupil of Wüllner, Gustav Hollander, Willy Hess at the Cologne Cons., then active as a theatrical director in Stuttgart, Liegnitz, Königsberg, conductor of the Elbing Choral Society, 1902, Royal Musikdirektor, 1910, succeeded Otto Reubke as Musikdirektor of the University of Halle, 1913; com-

Raick

posed a piano quintet, a comic opera *Jungfer Potiphar* (Essen, 1907), choruses and songs.

RAICK, Dieudonné (1702-1764): b. Liège, d. Antwerp; vicar choral; composer of suites and piano sonatas.

RAIDA, Karl Alexander (1852-): b. Paris; studied music in the conservatories of Stuttgart and Dresden, conductor of Berlin theatres and writer of successful light dramatic works. He went to Munich, where he became musical director of the Deutsches Theater (1895-97).

RAIF, Oscar (1847-1899): b. Zwolle, d. Berlin; studied in Berlin, where he taught and became Royal professor at the Royal High School. He composed a piano concerto, a violin sonata, etc.

RAILLARD (1) **Abbé F.** . . . (1804-): b. Montormier, n. Langres; theologian and physicist at Paris; writer on early notation (1852) and the restoration of Gregorian chant (1861, 1862). (2) **Theodor** (1864-): b. Königsberg; student of theology and of music in the Royal High School of Berlin; teacher of music in Uppingham, England, director of a musical institute in Leipzig; composer of motets, cantatas, male choruses, duets, and piano pieces.

RAIMANN, Rudolf (1861-): b. Vessprim, Hungary; dramatic composer of 15 operas and operettas, also vaudevilles, farces, etc., produced in Hamburg, Vienna, Munich and Pesth.

RAIMONDI (1) **Ignazio** (ca. 1733-1813): b. Naples, d. London; violinist and director of concerts in Amsterdam where he prod. his program symphony *La battaglia*; composed symphonies, string trios and quartets, trio sonatas, duets and vocal pieces. (2) **Pietro** (1786-1853): b. Rome, d. there; studied at Naples Cons.; composer of 62 operas and 21 ballets, produced in the largest of Italian cities. He directed the Royal Theatre of Naples, taught counterpoint in Naples and Palermo conservatories; in 1862 became *maestro* at St. Peter's. His sacred compositions consist of 8 oratorios, 4 orchestral masses, 2 masses for double-choir a *cappella*, 2 Requiems with orch., 2 others for 8 and 16 voices respectively, a complete book of psalms in the Palestrina style (15 vols.), a 16-part Credo, etc. Especially remarkable are his settings for a great number of integral parts, which can be divided into several works of a lesser number of parts, each division making a complete movement in itself. Among such master-pieces are 4 4-part fugues which may be executed together as a 16-part quadruple fugue, and 6 4-part fugues that may be combined into a 24-part sextuple fugue, etc., the biggest of this kind of works being in 64 parts for 16 4-part choirs. His chef d'œuvre, however, is formed by the 3 biblical dramas *Potiphar*, *Giuseppe* and *Giacobbe*, prod. first separately, then

Rameau

simultaneously on a stage of 3 divisions (Rome, 1852).

RAINFORTH, Elizabeth (1814-1877): d. Redland, Bristol; English soprano.

RAISON, André (late 17th cent.): eminent French organist (at St. Génève and the Jacobin, Paris); wrote *Livre d'orgue* (for the church service) published 1687, and followed by another in 1714. The first was republished by Guilmant (*Archives des maitres d'orgue*). Ref.: VI. 442.

RAMANN (1) **Bruno** (1832-1897): b. Erfurt, d. Dresden; poet, dramatist and composer of songs and pieces for the pianoforte; also a teacher of singing. (2) **Lina** (1833-1912): b. Mainstockheim, near Kitzingen, d. Munich; pianist and music teacher in Gera, the United States, at Glückstadt and Nuremberg, where she founded the Ramann-Volkman School, later sold to August Göllerich. She wrote on the work and teachings of Liszt, on Bach and Handel, and musical pedagogy in general; also pub. an extensive biography of Liszt (2 vols. in 3 parts, 1880-94), also edited that master's complete writings (6 vols., 1880-83); as a composer pub. 4 sonatas, also 2 study works for the piano.

RAMEAU, Jean-Philippe (1683-1764): b. Dijon, d. Paris; creator of the modern science of harmony, dramatic composer; in 1701 joined the orchestra of a travelling opera troupe as violinist; returned to Paris in 1717 when he began taking organ lessons from Louis Marchand, after which he became organist at Lille. Here he devoted himself to a theoretical study of music and after four years returned to Paris where he published a treatise on harmony which attracted wide attention. Became organist at Sainte-Croix de la Bretonnerie and began writing for the stage with songs and dances for pieces by Piron. His *Nouveau système de musique théorique* (1726) marked a new epoch in music; the leading ideas expounded are chord building by thirds; classification of a chord and all its inversions as one and the same; invention of a fundamental bass, which does not correspond to our thorough-bass, but is an imaginative series of the root tones forming the real basis of the varied chord progressions employed in a composition. In 1733 his *Hippolyte et Aricie* was produced at the Opéra, but it was unfavorably received, in spite of its undoubted merits. In 1735 he brought out the opera ballet *Les Indes galantes*. His masterpiece, *Castor et Pollux*, appeared in 1737 and for a year held its own with the operas of Gluck. For the next thirty years his operas dominated the French stage; the King created for him the office of cabinet composer and later raised him to the peerage. He also wrote *Traité de l'har-*

Ramis de Pareja

monie (1722); *Nouveau système de musique théorique* (1726); *Plan abrégé d'une méthode nouvelle d'accompagnement* (1730); *Les différentes méthodes d'accompagnement pour le clavecin ou pour l'orgue* (1732); *Génération harmonique* (1737); *Démonstration du principe de l'harmonie* (1750); *Nouvelles réflexions sur la démonstration* (1752); *Réflexions sur la manière de former la voix* (1752); *Observations sur notre instinct pour la musique* (1754); *Code de musique pratique* (1760); and many pamphlets, essays, etc. Beside the four operas already mentioned he composed *Les fêtes d'Hébé, ou les talents lyriques* (1739); *Dardanus* (1739); *La princesse de Navarre, Les fêtes de Polyhymnie and Le temple de la gloire* (1745); *Les fêtes de l'Hymen et de l'Amour, ou les dieux d'Égypte* (1747); *Platée, ou Junon jalouse, Nais and Zoroastre* (1749); *Acanthe et Céphise, ou la sympathie, La guirlande, ou les fleurs enchantées, and La naissance d'Osiris, ou la fête de famille* (1751); *Daphnis et Eglé, Lycis et Dèlie, and Le retour d'Astrée* (1753); *Anacréon, Les surprises de l'amour, and Les Sybarites* (1757); *Les Paladins* (1760); and various others. Among his other published works are *Premier livre de pièces de clavecin* (1706); *Pièces de clavecin avec une méthode pour la mécanique des doigts; Pièces de clavecin avec une table pour les agréments* (1731); and *Nouvelles suites de pièces pour clavecin avec des remarques sur les différents genres de musique*; etc. *Ref.*: I. 398, 413ff; II. 1, 21, 68, 351; III. 307, 334, 358, 360; VI. 444f; VII. 8, 61f, 131; VIII. 84f, 285, 324; IX. x, 26f, 158, 237; *mus. ex.*, XIII. 71, 72; *portrait*, I. 414.

RAMIS DE PAREJA (Ramos), Bartolomeo (ca. 1440-after 1491): D. Baeza, Andalusia; lectured on music in Salamanca, Bologna and Rome, where he lived probably till his death. He pub. a theoretical work in Spanish, not yet recovered; also one in Latin *Musica practica* (1482; repub. by Joh. Wolf in *Beiheft 2* of the *Int. Music. Soc.*, 1901). A second part to this *Musica theórica* was promised by its author, but not pub. R. was instrumental in the adoption of a new method of determining the ratios of intervals, establishing the proportions 4:5 and 5:6 for the major and minor third, besides the hitherto only recognized ratio of 2:3 for the fifth and 3:4 for the fourth, thus giving the first definition for the triad and establishing the point of departure for the science of harmony. *Ref.*: I. 269; V. 37; VI. 445.

RAMPINI (18th cent.): Italian opera composer. *Ref.*: IX. 59.

RANDALL (1) **John** (1715-1799): singer, composer and Cambridge professor of music. (2) **Richard** (1736-1828): tenor in Handel's oratorios.

RANDEGGER, Alberto (1832-1911):

b. Trieste, d. London; pupil of Lafont and Luigi Ricci; conductor in theatres at Fiume, Zara, Sinigaglia, Brescia and Venice; professor of singing at Royal Academy of Music in 1868; later a director and member of its committee of management; also professor of singing at Royal College of Music; director of the Italian Opera, 1857, 1879-85, 1887-98; director of the Queen's Hall Choral Society, 1895-97; conductor of the Norwich Festival, 1881-1905. He wrote an opera, *Bianca Capello* (1854); a comic opera, *The Rival Beauties* (1863); a dramatic cantata, *'Fridolin'* (1873); 3 vocal scenes with orchestra; psalm 150 for soprano solo, chorus, orch. and organ (1872); funeral anthem in memory of the Prince Consort, and much other vocal music.

RANDHARTINGER, Benedikt (1802-1893): b. Ruprechtshofen, Lower Austria, d. Vienna; student of music and law; tenor and conductor at the Vienna court chapel; composed masses, motets and chorals, also one opera, symphonies and string quartets.

RANDLES, Elizabeth (1800-1829): b. Wrexham, d. Liverpool; daughter of a blind harpist; infant prodigy, performing on the piano in public at the age of two. She studied later with John Parry and became a music teacher in Liverpool.

RANDOLPH, Harold (1861-): b. Richmond, Va.; studied in the Peabody Conservatory of Baltimore, of which in 1898 he became director. As pianist he has played with the Boston Symphony orchestra, etc.; was also organist and choirmaster of the Roman Catholic Cathedral in Baltimore, 1885-90, and of the Emmanuel Protestant Episcopal Church, 1890-1906.

RANSFORD, Edwin (1805-1876): b. Gloucestershire, d. London; baritone.

RAOUL DE COUCY. See *Coucy*.
RAPHAEL, the great painter. *Ref.*: I. 327.

RAPPOLD, Marie (née Winteroth): b. Brooklyn, N. Y.; contemporary operatic soprano; sang in London when only 10 years of age, studied with Oscar Sängner; since 1905 has sung dramatic rôles, including Wagnerian, at the New York Metropolitan Opera.

RAPPOLDI (1) **Eduard** (1831-1903): b. Vienna, d. Dresden; studied with Jansa, Böhm and Sechter at the Vienna Conservatory; violinist in the court opera there, concert-master at Rotterdam and at the Dresden court; conductor in Lübeck, Stettin and Prague; teacher in Berlin Royal High School and the Dresden Conservatory; for a time member of the Joachim Quartet. He composed and published a small amount of chamber music. *Ref.*: VII. 445, 451. (2)

Laura (née Kahrer) (1853-): b. Mistelbach, near Vienna; wife of Eduard, student of pianoforte in the Vienna Conservatory and with Liszt; teacher at the Dresden Conservatory.

RASELIUS, Andreas (16th cent.): b. Amberg, Upper Palatinate, d. Heidelberg; teacher at Heidelberg, 1553, whither he returned, after a year as cantor at Ratisbon, to become court Kapellmeister. He composed and published a book of 5- to 9-part *Cantiones sacrae* (1595); 5-part *Deutsche Sprüche aus den Evangelien* (1594), *Regensburger Kirchenkontrapunkt* (5-part Lutheran chorales, 1599), and wrote *Hexachordum sive quaestiones musicae practicae* (1589); other theoretical works in MS.

RASMADSE, Alexander Salomono-vitch (1845-1896): b. Pensa, d. Moscow; studied in Moscow University and with Hauptmann and Moscheles; lecturer on musical history in Moscow Conservatory; contributor, editor and author on subjects relating to Russian music; composed songs and piano pieces.

RASOUMOWSKY (1) Count (after 1815 Prince) **Andrei Kyrillovitch** (1752-1836): Russian ambassador to Vienna; maintained (1808-16) the celebrated 'Rasoumowsky Quartet' of which Schuppanzigh, Weiss, Lincke, and R. himself were the members. In 1815 his palace was burned, after which he lost interest in music, the Quartet being reorganized with Sina taking his place as second violin. *Ref.*: VII. 419, 513. (2) **Demetrius Vassilievitch** (1818-1889): b. Kieff, d. Moscow; professor of the history of church music at the Moscow Conservatory; published 6 books on his subject.

RASSE, François (1873-): b. Brussels; composed a 4-act opera (*Deidamia*) produced there in 1906.

RASTRELLI (1) **Vincenzo** (1760-1839): b. Fano, d. Dresden; studied with Padre Mattei at Bologna; produced church works and songs in Dresden, where he was composer to the court band. (2) **Joseph** (1799-1842): son of Vincenzo, b. Dresden, d. there; conductor of the Dresden court opera, court Kapellmeister, 1830; wrote church music and operas which he produced in Ancona, Milan and Dresden.

RASUMOWSKY. See RASOUMOWSKY.

RATEZ, Emile Pierre (1851-1905): b. Besancon, d. Lille; studied in Lille and at the Paris Conservatoire; viola player in the orchestra of the Opéra-Comique; director at Cologne and Lille; composed 3 operas, a 'cello sonata, a piano quartet and other instrumental music.

RATH, Felix vom (1866-1905): b. Cologne, d. Munich; studied with Pauer, Reinecke and Thuille; friend of Schilling and Strauss in Munich, where he lived as pianist and composer. His works include a string quartet, piano concerto and other works for the piano, a violin sonata and a large number of songs.

RATHGEBER, Valentin (1682-

1750): b. Oberelsbach, d. Banz, Franconia; Benedictine monk and composer of church and instrumental music.

RATZENBERGER, Theodor (1840-1879): b. Grossbreitenbach, d. Wiesbaden; studied with Liszt; court pianist at Sondershausen and in Lausanne; director of a singing society in Düsseldorf and composer of piano pieces and songs.

RAUCHENECKER, Georg Wilhelm (1844-1906): b. Munich, d. Elberfeld; studied with Lachner, Baumgartner and Walter; violinist, conductor and director of the Winterthur Music College, of the Berlin Philharmonic, and the orchestral society of Barmen; founder of a school of music in Elberfeld, and conductor of an Instrumental Society; Royal Musikdirektor, 1905. He composed a cantata, several operas, symphonies, quartets, sextets, etc., for string instruments, songs and choruses.

RAUGEL, Félix (1881-): b. Saint-Quentin, studied in Lille (Charles Queste, Frédéric Lecocq) and Paris (Henri Libert, d'Indy); founded, with E. Borrel, the Société Haendel (1908), for the cultivation of the music of the 16th-18th centuries, and became *maître de chapelle* at St-Eustache in 1911. Raugel is also active as the director of the Lille Société de musique ancienne, contributes musical essays to the *Année musicale* and the *Tribune de St-Gervaise*, and has written some litanies and organ pieces.

RAUPACH, Hermann Friedrich (1728-1778): b. Stralsund, d. St. Petersburg, where his father, CHRISTOPH R., was composer of oratorios, cantatas, etc., and a writer on musical theory; conductor of the court opera there; composer of a Russian opera, *Alceste*, an Italian opera, *Siroe*, ballets, choruses to the dramatic prologue 'New Laurels', etc. *Ref.*: VIII. 230; IX. 221.

RAUTENSTRAUCH, Johannes (1876-): b. Grossenhain; studied at Grimma and Leipzig, where he became *Dr. phil.* with a thesis on Luther and Church Music in Saxony in the 16th cent.

RAUZZINI (1) **Venanzio** (1747-1810): b. Rome, d. Bath; tenor in Rome, Munich and London, where he lived as vocal teacher, 1778-87. He produced 8 operas in London and Munich and wrote 3 string quartets, a piano quartet, violin sonatas and 4-hand piano sonatas. (2) **Matteo** ([?]1791): brother of Venanzio, dramatic composer.

RAVANELLO, Oreste (1871-): b. Venice; pupil of Paolo Agostini, Andrea Girardi, and the Liceo Benedetto Marcello, organist of the singing school, 2nd organist, then first organist at St. Marks, Venice, *maestro di cappella* at San Antonio, Padua, since 1902 organ teacher at the Liceo Benedetto Marcello, Venice; director of the Municipal

Ravel

Institute of Music at Padua since 1914. He composed 23 1- to 6-part masses with organ or orchestra; orchestral, organ and piano pieces, chamber music, 2 large cantatas with orchestra, motets, etc.; pub. *Harmonium Method* (with L. Bottazzo) and a Choir School, studies for organ, and edited a periodical for organists.

RAVEL, Maurice (1875-): b. Ciboure, Lower Pyrenees; studied at the Paris Conservatoire with de Bériot (piano), E. Pessard (harmony) and G. Fauré (composition), also with Gédalge; composer of ultra-modern, impressionistic tendency, having written for piano *Menuet antique* (1896), *Pavane pour une infante défunte* (1899), *Jeux d'eau* (1902), *Miroirs* (1907), *Gaspard de la nuit* (1908), *La Mère l'Oie* (suite for piano 4 hands, also for orchestra), *Sites auriculaires* (for 2 pianos, 1895); for orchestra *Shéhérazade*, fairy overture (1898), *Rhapsodie espagnole* (1907), *Daphnis et Chloé* (choreographic symphony, 1906-1911), and *Valses nobles et sentimentales*; for voice and piano *Sainte, Sur l'herbe*, *Histoires naturelles* and *Les grands vents d'outre-mer*, and other songs; for voice with orchestra *Shéhérazade* and *Noël des jouets*; also a string quartet, an Introduction and Allegro for harp, string quartet, flute and piano, also 2 operas, *L'Heure espagnole* (1 act), and *La Cloche engloutie*. He arranged 5 Greek folk-songs for voice and piano. *Ref.*: III. xiv, xviii, xxi, 318, 321, 328, 335f, 341; songs, IV. 358, 362f; piano compositions, VII. 353, 364ff; orchestral works, VIII. 116, 336, 443; opera, IX. 390, 475; mus. ex., XIV. 105; portrait III. 298.

RAVENSCHROFT (1) **Thomas** (1593-ca. 1635): Mus. Bac. Cambridge, 1607; collector of English rounds and catches, writer on theory; pub. 'Pam-melia Musickes miscellany, or mixed varietie of pleasant rondelays and delightful catches of 3-10 parts in one' (1609, 1618), and 2 similar collections, 'Deuteromelia,' etc. (1611), and 'Melisomata' (1611); also 'The whole booke of psalmes, with the hymnes evangelicall and spirituall, etc.' (1621, 1633). (2) **John** (late 17th cent.): Roman composer of 12 triosonatas, reprinted by Roger in Amsterdam.

RAVERA, Nicolo Teresio (1851-): b. Alessandria, Italy; studied music at the Conservatory of Milan; composer of 6 French operas produced in Paris (5) and in Alessandria (1).

RAVINA (1) **Jean Henri** (1818-1906): b. Bordeaux, d. Paris; studied and taught at the Conservatoire, piano virtuoso who toured and was assistant teacher at the Cons.; composer of salon pieces, études, variations, etc. (2) **Lætitia, née Sari** (1822-1893): wife of (1) and composer of piano pieces.

RAWAY, Erasme (1850-): b.

Rebello

Liège; took holy orders, taught at the theological seminary at St. Trond, then retired to near Liège, later Brussels; composer of church music, also orchestral works, a musico-dramatic dialogue, *Freyra* (1908), and songs.

RAWLINSON, George (historian). *Ref.*: (cited) I. 78.

RAYMOND (1) **Georges Marie** (1769-1839): b. Chambéry, d. there; teacher of history and mathematics in Geneva; Gymnasium director at Chambéry; author of books on the physico-mathematic basis of musical art, reform of notation, etc. (2) **Joseph**: writer on musical notation; pub. *Essai de simplification musicographe* (Paris, 1834), and *Nouveau système de notation musicale* (1846).

REA (1) **William** (1827-1903): b. London, d. Newcastle-on-Tyne; studied with W. Sterndale, Bennett, Moscheles, Richter and Dreyshock; organist in London, choral conductor (founder of the Polyhymnian Choir), etc., organist and musical director in Newcastle-on-Tyne; received honorary doctor's degree from Durham University. (2) **Emma Mary, née Woolhouse**, wife of William, (d. 1893): pianist of distinction.

READ (1) **Daniel** (1757-1836): b. Rehoboth, Mass., d. New Haven, Conn.; music teacher and composer. (2) **Samuel** (18th cent.): American composer of psalm tunes. *Ref.*: IV. 521.

READING (1) **John** (?-1692): organist at Winchester and composer of part-songs and violin pieces on a 'ground' (Playford's 'Division Violinist'). (2) **John** (late 17th cent.): organist at Chichester from 1674-1720; composed vocal pieces, pub. in collections of 1681-88. (3) **John** (1677-1764): b. London; chorister in the Chapel Royal; organist at Dulwich and singing teacher in Lincoln Cathedral; organist in London, where he published 'A book of New Songs with Symphonies and a Thorough-bass fitted for the Harpsichord,' and 'A Book of New Anthems.'

REAY, Samuel (1822-): b. Hexham, England; organist, singing teacher, conductor and composer of a communion service.

REBEL (1) **Jean Ferry** (1669-1747): b. Paris, d. there; violinist at the Opéra, one of the 24 'Violons du roi'; court composer of chamber music; produced one grand opera, *Ulysse*, 4 ballets; and was one of the earliest French chamber music composers, having pub. *Pièces pour le violon avec la B. c.* (3 suites, 1705), 2 books of 12 sonatas do. (1712); and 5-part *Caprices* (1711). *Ref.*: VII. 406. (2) **François** (1701-1775): son of (1), collaborated with Francoeur on 10 operas, violinist, concert-master, inspector and director at the Paris Opéra; also composed cantatas and church music. *Ref.*: VII. 406.

REBELLO, João Lourenço (1609-

Reber

1661): b. Caminha, d. San Amaro; teacher of King John IV of Portugal to whom his *Defensa de la musica* is dedicated (1649); composer of church music (psalms, magnificats, Misereres printed; masses in MS.).

REBER, Napoléon-Henri (1807-1880): b. Mühlhausen, Alsatia, d. Paris; studied with Reicha and Le Sueur at the Conservatoire; professor of harmony there, 1851; succeeded Halévy as professor of composition, 1862; inspector of the branch-conservatories from 1871; elected to the Académie, 1853; prod. at the Opéra-Comique a ballet, *Le diable amoureux* (1840); the comic operas *La nuit de Noël* (1848), *Le Père Gaillard* (1852), *Les papillottes de M. Benoist* (1853), and *Les dames capitaines* (1857); composed instrumental works including 4 symphonies, an overture, a suite, and the scènes lyriques, *Roland*, for orch.; a string quintet, 3 string quartets, a piano quartet, 7 piano trios, pieces for violin and piano music for 2 and 4 hands; also wrote songs, choruses and a *Traité d'harmonie* (1862).

REBIČEK, Josef (1844-1904): b. Prague, d. Berlin; studied at Prague Conservatory; violinist in the Weimar court band; concert-master in Prague, Wiesbaden and Warsaw; Kapellmeister in Pesth; court Kapellmeister in Wiesbaden; conductor of the Berlin Philharmonic Orchestra; composed a symphony in B minor.

REBIKOFF, Vladimir Ivanovitch (1866-): b. Krasnojarsk, Siberia; studied at Moscow Cons. and in Berlin; directed the Kisheneff division of the Russian Music Society, later resided in Berlin and Vienna; pub. many piano pieces, songs and 4-part choruses, also melodramatic pieces, also an opera, 'Narcissus' (op. 45) and a 'musico-psychological drama,' 'The Woman and the Dagger' (op. 41) besides lyric scenes with mimicry (*Melomimic*) and songs with mimicry. More recently his work has been of decided ultra-modern tendency (whole-tone scale, etc.). *Ref.*: III. 159, 160f; IX. 415; portrait, III. 150.

REBLING (1) **Gustav** (1821-1902): b. Barby, d. Magdeburg; studied with Schneider; organist, director and teacher at Magdeburg; composed church music, 'cello sonata, pieces for piano and for organ, songs, etc. (2) **Friedrich** (1835-1900): b. Barby, d. Leipzig; studied in the conservatory there and with Götze; lyric tenor at Rostock, Königsberg, Breslau and Leipzig; where he taught singing at the conservatory from 1877.

REBNER, Adolf (1876-): b. Vienna, studied at Vienna Conservatory, and with Marsick in Paris; established in Frankfurt since 1896 as first teacher of violin at the Hoch Conservatory. He has a great reputation as solo performer and chamber music

Reeves

player, and the Quartet of which he is first violin has made successful tours of Germany, France, England and Spain; for some years concert-master at the Frankfurt Opera and member of the Museum Quartet.

REBOURS, [Père] Jean Baptiste: contemporary writer, pub. *Traité de psaltique, Théorie et pratique du chant dans l'Eglise grecque* (1907).

RECKENDORF, Alois (1841-1911): b. Trebitsch, Moravia, d. Leipzig; student, then teacher of pianoforte and theory at Leipzig Conservatory, pub. some piano and vocal works.

REDAN, Karl. See CONVERSE (1).

REDDING, Joseph D.: contemp. American composer (California grove play 'The Man in the Forest,' 1902, etc.). *Ref.*: IV. 399.

REDFORD (1) **J.** (1491-1547): London organist and composer. (2) **Thomas** ([?] before 1559): organist and choir-master of St. Paul's, London, ca. 1535; composer of organ and other instrumental music. *Ref.*: VI. 448.

REDHEAD, Richard (1820-1901): b. Harrow, Eng., d. there; studied at Oxford, London organist and composer.

REE (1) **Anton** (1820-1886): b. Aarhus, d. Copenhagen; studied with Schmitt and Krebs in Hamburg; pianist, teacher and composer of piano pieces at Copenhagen. (2) **Louis** (1861-): b. Edinburgh; cousin of (1); studied at Stuttgart Conservatory and with Leschetizky in Vienna; concert pianist appearing with his wife, *Susanne* (née Pilz), in concerts of music for 2 pianos. R. himself has written a *Suite champêtre* for 2 pianos, also a piano concerto and pieces for piano solo, and songs.

REED (1) **Thomas German** (1817-1888): b. Bristol, d. St. Croix; pianist, singer in concert and opera at Bath; teacher, pianist and composer in London, where he directed the opera at the Haymarket and established church concerts; also 'Mr. and Mrs. Reed's Entertainments' at Martin's Hall, later St. George's Hall (theatrical performances of intimate nature). (2) **Priscilla Horton**, wife of Thomas (1818-1895): b. Birmingham, d. Bexley Heath; singer and associate of her husband in the production of his theatricals in London. (3) and (4) **Robert Hopke and William**: brothers of Thomas; 'cellists. (5) **Alfred Hermann** (d. 1895): son of Thomas; continued the entertainments established by his parents.

REEVE, William (1757-1815): b. London, d. there; organist in Devonshire and London; composer of light dramatic works, pantomimes, etc., for Covent Garden; organist at St. Martin's, 1792; owner of Sadler's Wells Theatre, 1802.

REEVES, John Sims (1822-1900): b. Woolwich, d. London; tenor; organist of North Cray Church, Kent, at 14; début at Newcastle-on-Tyne as Rodolfo

Regan

in *Sonnambula*, 1839; studied with Hobbs and Cooke and sang minor tenor rôles at Drury Lane in 1842-43; later studied with Bordogni in Paris and Mazzucato in Milan; sang major rôles at La Scala, Drury Lane and Her Majesty's Theatre; subsequently famous for years as concert and oratorio singer; author of 'Life and Recollections' (1888) and 'On the Art of Singing' (1900).

REGAN, Anna. See SCHIMON-REGAN.

REGER, Max (1873-1916): b. Brand, Bavaria, d. Jena; pupil of his father, the organist Lindner in Weiden and later Hugo Riemann, whose treatises he had already studied by himself; teacher at Wiesbaden Cons. till 1896. After a protracted illness he became teacher of counterpoint at the Royal Academy of Music in Munich, 1905; in 1907 went to Leipzig as Univ. Musikdirektor and composition teacher at the Cons. (Royal professor, 1908); then became court Kapellmeister (court councillor, 1911 Generalmusikdirektor, 1913) in Meiningen, while continuing to teach at Leipzig Cons. He retired from the Meiningen post and settled in Jena in 1914, where the Univ. had conferred upon him the honorary *Dr. phil.* in 1908 (also *Dr. phil. h. c.* Heidelberg and *Dr. med. h. c.* Berlin). As a composer he was extraordinarily prolific. His works include: FOR ORCHESTRA: a *sinfonietta*, a *serenade*, variations on a theme by J. A. Hiller, do. on a theme by Mozart, Symphonic Prologue for a tragedy, Patriotic Overture (1915); Concerto in antique style, Romantic suite, 4 tone poems after Böcklin, Ballet Suite, violin concerto, and 2 violin romanzas. CHAMBER MUSIC: 5 violin sonatas, 11 sonatas and a prelude and fugue for violin alone, prelude and fugue for violin, 3 sonatas for clarinet and piano, 2 piano trios (one with viola and 'cello), 4 string quartets, piano quintet, 3 'cello sonatas, 3 string trios, *serenade* for flute, violin and viola, 2 suites for piano and violin (in antique style), 2 pieces for do. VOCAL SOLO: a number of songs (*Schlichte Weisen*, etc.); sacred songs with organ, others with piano. CHORAL: 'Hymn to Song' (male chorus and orch.); *Gesang der Verklärten* (5-part and orch.); Psalm 100 and *Die Nonne* (mixed orch. and organ); 'Roman Song of Triumph' (male and orch.); 4 books folk-songs (2 for male, 2 for mixed voices); 7 and 12 sacred German folk-songs (mixed), 'Palm-Sunday Morning' (5-part *a cappella*); also *Evang.* church choruses and choral cantatas. ORGAN: 2 suites, fantasies on various chorales, fantasy and fugue in C min., do. on B-A-C-H, prelude and fugue in G-sharp min., 3 sets variations, symph. fantasy and fugue, 2 sets preludes and fugues (5 [easy] and 4), other organ pieces (trios, monologues, romance, etc.), 52 easy chorale preludes, 2 sonatas; also

Rehberg

arrangements of Bach piano works. PIANO 4 HANDS: Waltz caprices, German Dances, Waltzes and *Pièces pittoresques*, 6 *Burlesques* and 6 *Stücke*; Variations and fugue on a Beethoven theme, and Introduction, Passacaglia and fugue for 2 pianos; FOR 2 HANDS: Waltzes (op. 11) *Lose Blätter*, Humoresques, Character pieces, Intermezzi, Variations and Fugue on a Theme by Bach, sonatinas, preludes and fugues; études for the left hand, also difficult transcriptions of Bach organ works (2 hands and 4 hands). There are also 14 books of pieces for piano and violin and piano and 'cello (op. 79), other special piano studies (arrangements of Chopin works) and piano transcriptions of songs by Wolf, Jensen and Brahms, of Bach's orch. suites and Brandenburg concertos (4 hands), Wolf's *Penthesilea* overture and Italian *Serenade*, etc. He pub. *Beiträge zur Modulationslehre* (1903). Ref.: III. xi, xii, 231ff, 243, 266, 269, 318, 335; songs, V. 340ff, 371; choral works, VI. 352f, 429, 440 (footnote); piano pieces, VII. 321, 466; chamber music, VII. 598, 604; mus. ex., XIV. 74; portraits, III. 226; VI. 464.

REGGIO, Pietro ([?]-1865): b. Genoa, d. London; lutenist to Christina of Sweden and at Oxford; composed songs.

REGINO [PRUMIENSIS] ([?]-915): Abbot in Prüm and Treves; writer of a chronicle from the time of Christ to 907, printed in 1521 in Mayence, etc., also *De disciplina ecclesiastica oeterum* (pub. by Hildebrand, 1659, etc.); and *Epistola de harmonica institutione ad Rathbodum Episcopum Trevirenssem, ac Tonarius sive octo toni cum suis differentiis* (MS. in Leipzig Municipal Library). Ref.: I. 145.

REGIS, Johannes (15th cent.): Belgian contrapuntist; *Magister puerorum* at the Cathedral of Antwerp, 1463; canonicus at Soignies, from 1474; wrote the masses *Ecce ancilla domini*, *Dum sacrum mysterium*, and *L'homme armé*—all preserved in the papal archives in Rome, also a *Credo*, motets and a chanson, printed by Petrucci.

REGNAL, Frédéric. See [D'] ENLANGER.

REGONDI, Giulio (1822-1872): b. Geneva, d. England; composer and virtuoso on guitar and concertina.

REHBAUM, Theobald (1835-): b. Berlin; chorister in Berlin Royal cathedral choir; pupil of Ries and Kiel; wrote a Viola Method and instructive violin compositions, also songs, choruses, and 7 operas (*Don Pablo*, Dresden, 1880; *Das steinerne Herz*, Magdeburg, 1885; *Turandot*, Berlin, 1888; *Oberst Lumpus*, Wiesbaden, 1892, etc.), for which he wrote the texts. R. was the author of other librettos and dramas.

REHBERG, Willi (1862-): b. Morges, Switzerland; student at the Music School in Zürich, and Leipzig

Rehfeld

Cons.; teacher of pianoforte there, in Geneva and (since 1907) the Hoch Cons., Frankfurt-on-Main; also conductor of the subscription concerts of the Altenburg court band and of the Stadttheater of Geneva. He composed a violin sonata, etc.

REHFELD, Fabian (1842-): b. Tuchel, West Prussia; pupil, Royal chamber violinist and professor in Berlin; studied with Zimmermann and Grünwald, composer for the violin.

REICHA, Anton (1770-1836): b. Prague, d. Paris; instrumental composer, theorist; nephew and pupil of Joseph R. (1746-1795; b. Klattau, Bavaria, d. Bonn; 'cellist and composer). He was flutist in the Bonn orchestra (1788-94), then piano teacher in Hamburg (1794-99). During this period he wrote an opera and took it to Paris, but was successful only in having two symphonies produced. In 1801 he went to Vienna, where he lived for seven years, but returned to Paris at the time of the French invasion. In 1818 he succeeded Méhul as professor of counterpoint and fugue at the Conservatory; in 1835 he was appointed to Boieldieu's chair in the Académie. He brought out two comic operas, *Cagliostro* (1810) and *Natalie* (1816), though his reputation is more firmly based on his theoretical writings and his abilities as a teacher; among his many pupils were Jelesperger, Lefebvre, Elwart and Dancila. His compositions comprise 2 symphonies; an overture; a diécetto and an octet for string and wind instruments; a clarinet quintet; 6 string quintets; 20 string quartets; 24 wind quintets; 6 quartets for flute and strings; a quartet for piano, flute, 'cello and bassoon; a quartet for 4 flutes; 6 string trios; 24 wind trios; a string trio; 6 violin duets; 22 flute duets; 12 violin sonatas; etc. His theoretical writings are *études ou théories pour le pianoforte, dirigées d'une manière nouvelle* (1800); *Traité de mélodie, abstraction faite de ses rapports avec l'harmonie* (1814; 2nd ed. 1832); *Cours de composition musicale* (1818); *Traité de haute composition musicale* (1824-26, 2 vols., edited in 1834 by Czerny in French, and in German as *Vollständiges Lehrbuch*, 4 vols.); *L'art du compositeur dramatique* (1833); *Petit traité d'harmonie pratique*. Ref.: III. 165, 168; IX. 232.

REICHARDT, Johann Friedrich (1752-1814): b. Königsberg, d. Giebichenstein, near Halle; pupil of C. G. Richter and Veichtner; became Kapellmeister to Frederick the Great in 1775. In 1782 he visited Italy and in 1783 he founded the Concerts spirituels for the performance of new works. During a visit to London and Paris (1785-6) he brought out his Passion music in both cities, and wrote 2 operas, *Tamerlan* and *Panthée*, for the Opéra. The death of Frederick caused

Reichert

his hasty return to Berlin and the operas were not produced. In 1794 Wilhelm II dismissed him from his old post because of his sympathies for the cause of the French Revolution. Living in Altona till 1797, he was then appointed inspector of the salt works at Giebichenstein, where he remained until the French invasion drove him to Königsberg, 1806, and then joined Jérôme Napoléon at Cassel as court conductor. During a long leave of absence he produced his operas and Singspiele in Vienna, but failed of success. R. composed numerous German and Italian operas, incidental music to plays and German Singspiele, the latter having much influence in the development of German opera. He also wrote a Passion; sacred and secular cantatas; psalms, and 2 Te Deums; set about 60 of Goethe's lyrics to music; also composed 7 symphonies; a 'Victory' overture; 14 piano concertos; concertante for string quartet and orchestra; a quintet for piano, 2 flutes and 2 horns; 2 piano quartets; 6 string trios; a violin concerto; sonatas for violin, for piano and for flute. He edited a number of musical periodicals and pub. *Über die deutsche komische Oper* (1774); *Über die Pflichten des Ripienviolinisten* (1776); *Briefe eines aufmerksamen Reisenden, die Musik betreffend* (2 parts, 1774, '76); *Schreiben über die Berlinische Musik* (1775); letters from Paris and Vienna (1804-10) and an autobiography (in the *Berlinische musikalische Zeitung*, 1805). Ref.: II. 277, 374; III. 62; V. 192f, 195; VII. 494; IX. 82; portrait, V. 192.

REICHE, Gottfried (1667-1734): b. Weissenfels, d. Leipzig; town musician and first trumpeter in Leipzig; composed *24 neue Quatrinia mit 1 Kornett und 3 Trombonen . . . auf das Abblasen* (1696).

REICHEL (1) **Adolf** (1817-1896): b. Tursnitz, West Prussia; d. Berne; conductor of the Dreyssig Singakademie, Dresden, and later of the Cecilia Society of Berne; also author of a *Harmonielehre* (1862), etc. (2) **Friedrich** (1833-1889): b. Oberoderwitz, Lausatia; d. Dresden; studied with F. Wieck, J. Otto, J. Rietz; taught in Poland and Dresden, where he was director, organist and cantor; composer of church music, male choruses, études, a 'Spring Symphony' and an operetta; also (MS.) 2 string quartets and an octet for wind.

REICHER-KINDERMANN, Hedwig (1853-1883): b. Munich, d. Trieste; daughter of the baritone, A. KINDERMANN; sang in the Munich Court Theatre, in the Gärtnerplatz theatre at Munich; then at Hamburg; at Leipzig, 1880-82; later in A. Neumann's travelling Wagner theatre; married the actor Emmanuel Reichner.

REICHERT (1) **Mathieu-André** (1830-): b. Maestricht; flute-virtu-

Reichmann

oso; studied at Brussels Cons., taking first prize in 1847; toured Europe and America extensively; composer of difficult pieces for the flute. (2) **Arno Julius** (1866-): b. Dresden; pupil of Höpner, Rischbieter, Draeseke; teacher of singing and concert singer; librarian of the music section of the Royal Library, Dresden, 1904. He composed a comic opera, 'Uncle Sam,' numerous songs, choruses and piano pieces; also arranged some 450 folk-songs for mixed and male voices. (3) **Johannes** (1876-): b. Dresden; became pupil of Draeseke (1893), of Nicodé and Buchmayer (1894-1898); and was conductor of orchestra classes in the Dresden Music School (1896-1906); conductor Dresden Volkssingakademie from 1899. He was teacher of the crown prince of Saxony, 1905-13, and from 1906 on municipal conductor at Tepitz-Schönau. He has composed orchestral works (overture, suite), large choral works (*Helge's Traum, Traumsommernacht*), choruses and piano pieces, and edited Handel's *Samson* and *Belshazzar* in partial conformity with Chrysander's principles.

REICHMANN, Theodor (1849-1903): b. Rostock, d. Marbach, on the Bodensee; studied in Berlin and Milan; operatic baritone in Magdeburg, Berlin, Rotterdam, Strassburg, Hamburg, Munich and Vienna court opera; sang in Bayreuth, where he created Amfortas, 1882.

REICHWEIN, Leopold (1878-): b. Breslau; conductor in Mannheim and the Carlsruhe court opera; produced 2 operas in Breslau, also music to 'Faust' in Mannheim.

REID, [General] John (1721(?)-1807): b. Straloch, Perthshire, d. London; founder of a chair of music in Edinburgh University by a gift of £52,000 in 1839, which also provided for an annual concert of his own compositions. Those who have held the Reid professorship are Sir John Thompson, 1839; Henry Bishop, 1842; Henry Hugo Pierson, 1844; John Donaldson, 1845; Sir Herbert Stanley Oakeley, 1865; and Frederick Niecks, 1889-1914.

REIFNER, Vincenz (1878-): b. Theresienstadt; studied in Prague and with Cyrill Kistler in Kissingen; music critic in Teplitz; composer of 3 symphonic poems, a ballet overture, a Ballade for soli, chorus and orchestra, songs, etc.

REIJNVANN, Jean Verschuere (1743-1809): b. Middelburg, d. Vlissingen; abandoned law to become organist and carillonneur; author of the first Dutch musical lexicon (1789), completed only to M, and a musical catechism (1788); composed violin sonatas, psalms, motets, etc.

REIMANN (1) **Matthieu** (1544-1597): b. Löwenberg, d. Prague; doctor of laws and councillor to Emperor Rudolf II; was the author of two works

Reinecke

for the lute: *Noctes musicae* (1598) and *Cithara sacra psalmodiae Davidis ad usum testudinis* (1603). (2) **Ignaz** (1820-1885): b. Albenndorf, d. Rengersdorf; was choral director and teacher. He composed 74 masses, 24 requiems, 4 Te Deums, 37 litanies, 4 oratorios, 83 offertories, 50 graduals, many Elegiac songs, nuptial cantatas and other church music, as well as 9 overtures and lesser instrumental works. (3) **Heinrich** (1850-): b. Silesia; at first Gymnasium teacher, became assistant librarian of the Royal Library, Berlin; organist of the Philharmonic Society there; teacher of organ and theory at the Scharwenka-Klindworth Cons. and, since 1895, organist at the Gnadenkirche. He is widely known for his musical criticisms in the *Allgemeine musikalische Zeitung*; also wrote a biography of Schumann (1887); *Zur Theorie und Geschichte der byzantinischen Musik in the Vierteljahrsschrift für Musikwissenschaft* (1889); revised Vol. II. of Ambros's *Musikgeschichte* for a new edition; pub. collection of old songs arranged for concert performance, *Das deutsche Lied. Ref.:* (cited) V. 125f; VI. 323. (4) **Wolfgang** (1887-): b. Neusalz on the Oder; pupil of Karl Straube, Leipzig Conservatory; is organist of the Jerusalem Church in Berlin since 1910, and organist of the Bremen Philharmonic Chorus.

REINACH, Theodore (1860-): b. St.-Germain-en-Laye; musical historian; since 1886 editor of *Révue des Études Grecques*; is one of the most distinguished scholars in the field of Greek music. With Eichthal he has written an essay on pseudo-Aristotelian musical problems, and with H. Well a study on Plutarch (Paris, 1910), as well as *Seconde Hymne Delphique à Apollon* (with L. Boëllmann, 1897), and other studies of ancient Greek music.

REINAGLE, Alexander (18th cent.): American musical pioneer. *Ref.:* IV. 66f, 72, 74, 81.

REINECKE (1) **Leopold Carl** (1774-1820): b. Dessau, d. Güsten; studied violin with Rust and composition with Naumann; leader and Musikdirektor at Dessau from 1798; prod. operas at Dessau, also symphonies and chamber music. (2) **Karl [Heinrich Karsten]** (1824-1910): b. Altona, near Hamburg; d. Leipzig; was pupil of his father, JOHANN PETER RUDOLF R. (an excellent teacher); concertized as a piano virtuoso in Denmark and Sweden, 1843; was court pianist to King Christian VIII of Denmark, 1846-48; teacher at Cologne conservatory, 1851; Musikdirektor, Barmen, 1854-59; academical Musikdirektor and conductor of the Singakademie, Breslau, 1859-60; conductor of the Gewandhaus concerts in Leipzig and teacher of piano and free composition at the Leipzig conservatory from 1860. The conductorship

he resigned to Nikish in 1895, but did not retire from the conservatory until 1902. He was an excellent conductor, a composer of importance and as pianist a fine interpreter (especially of Mozart). He was a prolific composer, writing in nearly all forms. His compositions include 4 piano concertos, a Konzertstück for piano, and many books of studies, a concerto each for violin, 'cello, harp; sonatas for violin (1), 'cello (3), harp, flute (1), piano (1 four-hand, several solo), etc.; also sonatas, fantasy pieces, caprices, etc., for piano; 5 trios (2 for piano, violin and 'cello; 1 for piano, oboe, horn; 1 for piano, clarinet and violin; 1 for piano, clarinet and horn); also 2 serenades for piano, violins and 'cello; 2 piano quartets, 1 piano quintet, 1 sextet and 1 octet for wind; also a grand opera, *König Manfred* (Wiesbaden, 1867); 3 comic operas, *Der vierjährige Posten* (Barmen, 1855), *Auf hohen Befehl* (Hamburg, 1886) and *Der Gouverneur von Tours* (Schwerin, 1891); a Singspiel *Ein Abenteuer Handels*, incidental dramatic music; many choral works, including the oratorio *Belsazar*; 2 masses, cantata for male chor., etc.; 3 symphonies, serenade for string orch., 10 overtures and other compositions for orchestra, and many choruses and songs, among them the very popular *Kinderlieder*; a cycle *Von der Wiege bis zum Grabe* (soli and piano); *Märchendichtungen* for women's voices and piano, 20 canons for 3 women's voices and piano, etc. He was the Leipzig correspondent for the London 'Monthly Musical Record' for years, and wrote *Zur Wiederbelebung der Mozartschen Klavierkonzerte* (1891), *Die Beethovenschen Klaviersonaten* (1899, 6th ed. 1912), *Meister der Tonkunst* (1903), *Aus dem Reich der Töne* (1907), etc. *Ref.*: II. 263; III. 11ff, 257; V. 255f; VIII. 249; *mus. ex.*, XIV. 370, 371; portrait, VIII. 250.

REINER (1) **Adam** (15th[?]–16th cent.): church composer in Liège; motets, masses, hymns, etc., still extant in collections of 1541 and 1545. (2) **Jakob** (before 1560–1606): b. Altdorf, near Weingarten; d. Weingarten, Württemberg, in the monastery there; studied at the monastery school and with Orlando di Lasso in Munich; singing teacher, choir-director and composer in the monastery, which he never joined as a priest; pub. several books of motets, psalms, and other vocal church music, 1579–1608. (3) **Ambrosius** (1604–1672): b. Altdorf-Weingarten, d. Innsbruck; son of (2); Kapellmeister at the Innsbruck court, for which he composed psalms, masses and motets.

REINHARD (1) **Andreas** (early 17th cent.): organist in Saxony; published 2 works on theory. (2) **E. François** (early 19th cent.): printer in Strassburg, the first to use stereotype in music printing.

REINHARDT, Heinrich (1865–): b. Pressburg, composer of the operetta *Das süsse Mädel* (1901) and 3 others prod. in Vienna, also *Ein Mädchen für alles* (Munich, 1908) and *Prinzessin Gretl* (Berlin, 1914); for a time critic of the *Neues Wiener Journal* and writer on music.

REINHOLD (1) **Theodor Christlieb** (1682–1755): d. Dresden; cantor, teacher and composer. (2) **Hugo** (1854–): b. Vienna; chorister in the court chapel; pupil of the Vienna Conservatory; composer of piano pieces, orchestral prelude, minuet and fugue, suite for piano and string instruments, etc.; now professor of piano at the Imperial and Royal Academy of Total Art, Vienna.

REINKEN (or **Reinke, Reinicke**) **Jan (Johann) Adam** (1623–1722): b. Deventer, Holland; d. Hamburg; organist; pupil of Sweelinck, in Amsterdam; became assistant (1658) to Scheidemann, then succeeded him (1663) as organist at the Katharinenkirche, Hamburg, where he achieved country-wide renown. His works comprise *Hortus musicus* for 2 violins, viola and bass (1704), and *Partite diverse*, a toccata for organ, 2 arrangements for chorales and 2 variations for clavichord. *Ref.*: I. 451, 457; VI. 432 (footnote); VIII. 125.

REINTHALER, Karl (Martin) (1822–1896): b. Erfurt, d. Bremen; composer; pupil of G. A. Ritter and Marx. In 1849 he was granted a stipend by the King to study singing at Paris under Gerdani and Bordogni, and for 3 years at Rome. He was then made teacher of singing at Cologne Cons.; in 1857 appointed municipal Musikdirektor, organist and Kapellmeister at the cathedral and conductor of the Singakademie in Bremen, where he later became conductor of the Liedertafel: 'Royal Prussian Musikdirektor,' member of the Berlin Akademie, and 'Royal Professor'; prod. 2 operas, *Edda* (Bremen, 1875) and *Käthen von Heilbronn* (Frankfurt, 1881); an oratorio, *Jephtha*; a 'Bismarck Hymn'; the choral works *In der Wüste*, *Das Mädchen von Kolah* (both with orch.) and *Die Rosen von Hildesheim* (for 4 male voices with orch.); a symphony in D; male choruses, psalms and songs. *Ref.*: III. 256.

REISCH, Georg (late 15th–early 16th cent.): prior in Freiburg; writer on musical theory (*Principia musicae*, *Musica figurata*, 1496; separately, 1508 and 1523).

REISENAUER, Alfred (1863–1907): b. Königsberg, d. Libau; studied law and music in Leipzig, the latter with Köhler and Liszt; concert pianist of world-wide reputation; professor of piano at the Leipzig Conservatory, and composer of many piano pieces, songs, also (MS.) orchestral variations.

REISER (1) **Jörg**. See REYSER.

Reiset

Relfe

(2) **Friedrich Hermann** (1839-1879): b. Gammertingen, d. Rheinfelden; son of **HEINRICH R.** (composer of masses, author of a piano method, etc.; Musikdirektor at Rheinfelden); wrote choral church music, also a piano method. (3) **August Friedrich** (1840-1904): brother of (2); b. Gammertingen, d. Haigerloch; pupil of his father; editor of the *Neue Musikzeitung* (1880-1886); composer of male choruses, 2 symphonies, 4 overtures, etc. (4) **Alois**: contemporary Bohemian composer of an opera, *Gobi*, a 'cello concerto, violin pieces, chamber music, etc. Ref.: III. 182.

REISET (1) **Marie Felice Clemence** (1830-): b. Cour du Bois, Sarthe; pupil of Saint-Saëns; composer of several operas (*Atala*, 1888), symphonies and church music. (2) **[Count]** (19th cent.): French envoy in Darmstadt, Hanover, etc.; composer of several operas, produced in Darmstadt and Brunswick.

REISS (1) **Karl Heinrich Adolf** (1829-1908): b. Frankfurt-on-Main, d. there; studied with Hauptmann in Leipzig; assistant conductor in theatres in Mayence, Berne, Basel, Würzburg and Cassel; conductor of the court bands in Cassel and Wiesbaden; prod. an opera, *Otto der Schütz*, in Mayence. (2) **Albert**: b. Berlin; student of law, actor; then, 'discovered' by Pollini, studied singing with Liebau and Stolzenberg; tenor in Wagnerian and other operas at Königsberg, Posen, Wiesbaden, and at present at the New York Metropolitan Opera House; especially successful as Mime, and as David in *Meistersinger*.

REISSIGER, Karl Gottlieb (1798-1859): b. Belzig, near Wittenberg, d. Dresden; composer, director; studied under Schicht; went to Vienna (1821), where he wrote an opera, *Das Rockenweibchen* (not performed), and appeared as vocalist and pianist; in 1822 went to Munich, where he studied dramatic composition under Winter and brought out, with success, an overture and entr'actes to *Nero*. In 1824 he was sent by the Prussian Government to make a tour of inspection in Italy and submitted a plan for a conservatory; taught at the Berlin Royal Institute for Church Music; in 1826 established a conservatory at the Hague, which still flourishes. In the same year he succeeded Marschner as conductor of the German Opera at Dresden, then was appointed court Kapellmeister, to succeed Weber. Among his works are the operas *Didone abbandonata* (Dresden, 1823), *Der Ahnenschatz* (1824), *Yelva* (melodrama, 1827), *Libella* (1828), *Die Felsenmühle von Etalères* (1829), *Turandot* (1835), *Adèle de Foix* (1841); *Der Schiffbruch der Medusa* (1846); the oratorio *David*; 10 grand masses, a

symphony, an overture, a clarinet and a flute concerto, a piano and a string quintet, 6 piano and 8 string quartets, 27 piano trios, 3 violin, 2 'cello and 1 clarinet sonatas; and, for piano, 3 solo and two 4-hand sonatas, many songs, etc., etc. Ref.: II. 409; VIII. 249.

REISSMANN, August (1825-1903): b. Frankenstein, Silesia, d. Berlin; music historian; studied in Frankenstein and Breslau; lived successively in Weimar, Halle, Berlin, Leipzig, Wiesbaden, and again in Berlin; lectured on the history of music at the Stern Cons., Berlin, 1866-1874; his writings include *Das deutsche Lied in seiner historischen Entwicklung* (1861), *Von Bach bis Wagner; zur Geschichte der Musik* (1861), *Allgemeine Geschichte der Musik* (3 vols., 1863-64), *Allgemeine Musiklehre* (1864), *R. Schumann* (1865), *Lehrbuch der musikalischen Komposition* (3 vols., 1866-71), *Grundriss der Musikgeschichte* (1865), *Felix Mendelssohn-Bartholdy* (1867), *Franz Schubert* (1873), *Die Königliche Hochschule für Musik in Berlin* (1876), *Leichtfässliche Musikgeschichte in zwölf Vorlesungen* (1877), *Joseph Haydn* (1879), *Zur Ästhetik der Musik* (1879), *Illustrierte Geschichte der deutschen Musik* (1880), *Die Oper in ihrer Kunst und Kulturhistorischen Bedeutung* (1885), *Joh. Seb. Bach* (1881), *G. F. Händel* (1882), *Chr. W. v. Gluck* (1882), *Weber* (1883), *Die Hausmusik* (1884), *Die Musik als Hilfsmittel der Erziehung* (1887), *Fr. Luz* (1888), *Dichtkunst und Tonkunst in ihrem Verhältnis zu einander* (1889), *Die Kunst und die Gesellschaft* (1882); pub. some musical dictionaries and practical works on music; composer of 3 operas, an oratorio, a ballet, choral works, a suite for violin and orchestra, a violin concerto, 2 violin sonatas, piano pieces, songs, duets, etc.

REITER (1) **Ernst** (1814-1875): b. Baden, d. Basel; professor of violin at Würzburg Conservatory, Musikdirektor in Strassburg and Basel; composed 2 string quartets, songs, an oratorio and an opera, prod. in Wiesbaden (1865). (2) **Joseph** (1862-): b. Braunau; composer of many male and mixed choruses, choral works with orch., ballades, and four operas (*Der Bundschuh*, Vienna, 1892; *Klopstock in Zürich*, Linz, 1894; *Der Totentanz*, Dessau, 1908; *Ich aber preise die Liebe*, ib., 1912). He lives in Vienna.

REKAI, Ferdinand: contemporary composer of 2 Hungarian operas, *A Nagy-Idai cigányok* (1906) and *Frater Georg* (1911), produced in Pesth. Ref.: III. 200.

RELFE, John (1763-ca. 1837): b. Greenwich, London; member of the King's Band and music teacher in London; published books on harmony and pedagogy; also 2-hand and 4-hand piano sonatas, vocal works, etc. He

proposed a reform of thorough-bass figuring.

RELLSTAB (1) [**JOHANN CARL Friedrich** (1759-1813): b. Berlin, d. there; studied under F. Agricola and Fasch; added a music printing and publishing department, also a circulating library of music to his father's printing business; gave music lessons, lectured on harmony, and wrote criticisms for the *Vossische Zeitung*; pub. *Versuch über die Vereinigung der musikalischen und oratorischen Deklamation* (Vienna, 1875); *Anleitung für Clavierspieler, den Gebrauch der Bach'schen Fingersetzung, die Manieren und den Vortrag betreffend* (1790), and a pamphlet on the music of his time (Berlin, 1789). (2) [**HEINRICH FRIEDRICH Ludwig** (1799-1860): b. Berlin, d. there; famous novelist, son of (1); artillery officer, teacher of mathematics and history in the Brigade School, Berlin; left the army in 1821; was a writer in Berlin from 1823; then editor and music critic of the *Vossische Zeitung* from 1826; wrote 2 satirical pamphlets (1826-27), which caused him to be imprisoned for a time. R. edited a musical periodical, *Iris im Gebiet der Tonkunst* (1839-41), and contributed to various papers; his collected works include various biographies of Liszt, Ludwig Berger, and others, as well as criticisms on opera and concert for the period 1826-48.

REMBT, Johann Ernst (1749-1810): b. Suhl, d. there; organist there, and composer of fuguetas, chorale preludes, trios, etc.

REMENYI (correctly **Hoffmann**), **Eduard** (1830-1898): b. Heves, Hungary, d. San Francisco; studied in the Vienna Conservatory; emigrated to America after the revolution of 1848; after his return (1853) associated with Liszt, and travelled with Brahms; solo violinist in the Royal orchestra, London; settled in Paris, 1875, and made world-tours which established his international reputation as a virtuoso of the first rank. *Ref.*: II. 451; VII. 445.

REMI d'AUXERRE: scholar and monk at Auxerre, Rheims and Paris; wrote a commentary on the musical part of Martinian Lapella's *Satyricon*, reprinted in Gerbert's *Scriptores*, I.

REMMERT, Martha (1854-): b. Grossschwehn, near Glogau; studied with Kullak, Tausig, and Liszt; pianist and chamber-music player.

RÉMUSAT, Jean (1815-1880): b. Bordeaux, d. Shanghai; solo flutist at Queen's Theatre, London; composed solos, duos, etc., and opposed the use of the Böhm flute. (2) **Bernard Martin** (1822-): b. Bordeaux; brother of (1); flutist.

REMY (1) **W. A.** See **MAYER, WILHELM**. (2) **Alfred** (1870-): b. Elberfeld, Germany; studied music with Bruno Oscar Klein in New York; mu-

sic critic for 'Vogue,' 1895-97; instructor and lecturer on musical theory and history in musical colleges in New York, 1895-98; musical editor of 'New International Year Book' and 'New International Encyclopedia' since 1906; editor 3rd ed. of 'Baker's Biographical Dictionary of Musicians' (1917), and contributor to various musical journals.

RENARD (correctly **Pölzl**) **Marie** (1864-): b. Graz; soprano at Graz, Prague, the court operas of Berlin and Vienna; among her chief rôles were Carmen, the 'Daughter of the Regiment,' Zerlina, etc.

RENAUD, Albert (1855-): b. Paris; studied with Franck and Delibes; organist and composer for organ, orchestra, and chorus. He also wrote light dramatic works, a ballet pantomime, an operetta, a fairy play, *Aladin*, etc. (2) **Maurice** (1862-): b. Bordeaux; studied at the Conservatoire; operatic bass with large repertoire; sang at Brussels and in comic and grand opera at Paris, also New York and other American cities. *Ref.*: IV. 152.

RENDANO, Alfonso (1853-): b. Carolei, near Consenza; studied with Thalberg and at the conservatories of Naples and Leipzig; concert pianist, noted as Bach player in Leipzig, London and Paris; composed piano pieces and an opera, *Consuelo* (1902).

RENER, Adam. See **REINER**.

RENNER (1) **Josef** (1832-1895): b. Schmatzhausen, Bavaria, d. Ratisbon; studied with Mettenleiter and Proske; founder and director of a madrigal quartet in Ratisbon to revive the *a-cappella* singing of the 16th cent.; edited collections of male quartets and madrigals; wrote offertories. (2) **Josef** (1868-): b. Ratisbon; son of (1); studied with Rheinberger; cathedral organist, teacher of organ in the Church Music School; composer of sacred vocal music and sonatas, trios, etc., for the organ. He composed besides male choruses, songs, a piano and violin serenade, a Singspiel, *Joseph Haydn*, and wrote essays on Modern Church Music and Rheinberger's Masses.

RESPIGHI, Ottorino (1879-): b. Bologna, where he was pupil of the Liceo Musicale (Frederigo Sarti, Gius. Martucci); has been teacher of composition at the same institution since 1913; composer of 2 three-act operas, *Re Enzo* (Bologna, 1905), and *Semirama* (1910), and has recently completed a third, *Maria Vittoria*; as well as cantatas, suites and lesser compositions for orchestra and strings, songs, organ compositions and piano pieces.

RESTORI, Antonio (1859-): b. Pontremoli, Massa Carrara; studied in Parma and Bologna; became professor of Romance languages at the University of Messina in 1897. Aside from many non-musical publications, he has written much on the secular music of

the Middle Ages; in addition to essays and studies contributed to periodicals, his writings include *Notazione musicale dell' antichissima Alba bilingua* (1892); *Musica allegra di Francia nel secoli XII e XIII* (1893); and *La Musique des Chansons françaises* (1895, in *Petit de Juleville's Hist. de la langue et de la littérature franc.*, I, 370), and *La Gaité de la Tor, aubade del sec. XIII* (1904).

[De] **RESZKE** (1) **Jean** (correctly **Jan Mieczislav**) (1852-): b. Warsaw; studied with Ciaffel, Cotogni, Sbriglia; made his début as baritone in Venice and London (under the name **DE RESCHI**); became first tenor at the Paris Opéra, then sang in London, New York, Warsaw, St. Petersburg, Madrid, etc. His début as baritone was made in *Favorita* (Alfonso) and as tenor in *Robert le Diable* (title rôle). He created Massenet's *Cid*; now teaches singing in Paris. *Ref.*: IV. 143f, 146f.

(2) **Edouard** (1855-): brother of Jean; b. Warsaw; studied with Ciaffel, Steller, Coletti; dramatic bass; made his début at Warsaw; has sung in Paris, Italy, London, America; singing teacher in London since 1907. (3) **Josephine** (d. in Warsaw, 1891); studied in the St. Petersburg Cons.; appeared as coloratura singer in Paris, Madrid, Lisbon and London from 1875 to 1884, when she married Leopold von Kronenburg in Warsaw.

REUBKE, Adolf (1805-1875): b. Halberstadt, d. there; organ builder at Hausneindorf, near Quedlinburg; built the organs in the cathedral (88 stops) and in the Jakobikirche (53 stops) at Magdeburg. (2) **Emil** (1836-1885): b. Hausneindorf, d. there; son of (1); succeeded his father, making improvements in pneumatic tubes. (3) **Julius R.** (1834-1858): b. Hausneindorf, d. Pillnitz; another son of (1); pianist; was pupil of Kullak and Marx, in Berlin, and later of Liszt; wrote a piano sonata, an organ sonata, the 94th Psalm, other piano pieces and songs. *Ref.*: VI. 463. (4) **Otto R.** (1842-1913): b. Hausneindorf, d. Halle; third son of (1); was a pupil of von Bülow and Marx; Musikdirektor at Halle University from 1892, and conductor of the Singakademie there.

REUCHSEL (1) **Johann** (1791-1870): b. Bavaria, d. Lyons; theatrical conductor in Würzburg; went to France in 1824 and lived in Lyons from 1853. His numerous compositions are all in MS. (2) **Léon** (1840-): son of (1); b. Vesoul, Haute Saône; pupil of the Lyons organist Batiste; director of the local Cecilia Society, for which he composed large choral works, and the author of numerous masses, cantatas, motets, as well as pedagogical booklets: *Chef du parfait mécanisme, L'Art pianistique*. (3) **Amédée** (1875-): b. Lyons; son of (2); pupil of Tinel, Dupont and Mailly at Brussels Con-

servatory and of Gabriel Fauré in Paris; organist of St.-Denis, Paris; received the Chartier prize for chamber music in 1908. Among his compositions are a piano quartet, a string quartet, sextet for wind instruments, a trio, sonatas for 'cello and for violin, a *Poème héroïque* for 'cello and orchestra, 3 sonatas and other organ compositions, an oratorio, *Daniel*, some 40 choruses for male voices, songs and piano pieces, as well as an opera, *La moisson sanglante* (1913). He also wrote a *Théorie abrégée de la musique* and edited the collection *Solfège classique et moderne* for the Conservatoire. (4) **Maurice** (1880-): b. Lyons; brother of (3); violinist, pupil of his father and of the Paris Cons.; appeared with success in France, London, Turin, etc.; composed for violin and orchestra (*Poème élégiaque, Suite italienne, Suite dans le style ancien*), a trio, string quartet, songs, church music and organ pieces. He is editor of the *Express musical de Lyon* since 1903, and is the author of *La musique à Lyon* (1903), *L'école classique du violon* and other books.

REULING, Ludwig Wilhelm (1802-1879): b. Darmstadt, d. Munich; conductor at the Vienna court opera; composed about 55 dramatic works (operas, operettas, ballets), prod. in Vienna.

REUSNER, Esajas (1636-1679): b. Löwenberg, Silesia, d. Colln-on-Spree; educated by a French lutenist at the Court of the Polish princess Raziwili; ducal Silesian Court lutenist, 1655; court lutenist at Brandenburg, 1671; pub. a number of suites in 1667, 1676, 1670, partly for lute, partly for other string instruments with continuo, some of which have a prelude or a sonatina preceding the dances. He also pub. 100 sacred melodies of evangelical songs in lute tablature. *Ref.*: VII. 473.

REUSS (1) **Eduard** (1851-1911): b. New York, d. Dresden; studied with E. Krüger in Göttingen and with Liszt; teacher of music at Karlsruhe, Wiesbaden and the Dresden Royal Conservatory; for a time directed the conservatory at Wiesbaden; conducted in America (1901-02), then became professor at the Dresden Cons.; arranged Liszt's concert solo in C min. for piano and orch.; wrote articles on Liszt, etc. (2) **Luise [R.-Belec]** (1863-): b. Vienna; wife of (1); singer at the Royal Theatre in Wiesbaden, while her husband directed the Cons. there; also sang at Bayreuth; teacher of singing in Berlin. (3) **August** (1871-): b. Lillendorf, near Znaim; pupil of Thuille in Munich; theatre conductor in Augsburg and Magdeburg; teacher in Charlottenburg, then Munich; composer of songs (some with orch.), a ballade, male choruses, a melodrama with orch., a symphonic prologue, 2 symphonic poems, an opera (Graz, 1909), a piano quintet, a string quar-

tet, trio, violin sonata, Barcarole for cello and piano, and piano pieces.

REUSS [-Köstritz], **Heinrich XXIV**, Prince of (1855-): b. Trebschen, Brandenburg, d. Castle Ernstbrunn, Lower Austria; studied with his father, Witting, Herzogenberg, Rust; composed 2 string quartets, 2 string quintets, a piano quintet, a string sextet, a trio, a violin sonata, 6 symphonies and a mass.

REUTER, Florizel (1890-): pupil of Bendix and Marteau; violinist of repute in America, where he has toured extensively.

REUTER (1) **Georg** (1656-1738): b. Vienna, d. there; organist; theorbist in the court orchestra (1697-1703); court organist in 1700, later also second Kapellmeister; first cathedral Kapellmeister at St. Stephen's in 1715; 6 capricci, 2 canzonis and a fuga, a ricercar and a toccata for clavier or organ by him are pub. in the *Denkmäler der Tonkunst in Österreich*. (2) [Johann Adam Karl] **Georg** (1708-1772): son of (1); b. Vienna, d. there; court composer in Vienna, 1731; his father's successor at St. Stephen's, also at the Gnadenbild (2nd Kapellmeister); court Kapellmeister, 1757; ennobled, 1740 (Edler von R.); composed 31 operas and serenades, 9 oratorios, cantatas, masses, motets, etc., a symphony being pub. in the *Denkmäler der Tonkunst in Österreich*. Ref.: II. 62, 84; VIII. 139.

REVERE, Paul (18th cent.): American patriot; was also the first music engraver in America. Ref.: IV. 29.

REY (1) **Jean Baptiste** (1734-1810): b. Lauzerte, Tarnet-Garonne; d. Paris; *maitre de chapelle* at Auch Cathedral, 1827; opera conductor at Toulouse, Montpellier, Marseilles, Bordeaux and Nantes from 1754; assistant to Francoeur at the Opéra, Paris, 1776-81, when he succeeded him; cond. of the Concerts spirituels, 1781-85; cond. of chamber music to Louis XVI; professor of harmony at the Cons., 1795-1802; Napoleon's *maitre de chapelle* from 1804; prod. 2 operas, ballets, orchestral masses, motets, etc. (2) **Jean Baptiste** (ca. 1760-?): b. Tarrascon; 'cellist at the Opéra, 1795-1822; pub. *Cours élémentaire de musique et de pianoforte* and *Exposition élémentaire de l'harmonie: théorie générale des accords d'après la basse fondamentale* (1807).

(3) **V.-F.-S.** (ca. 1762-?): pub. *Système harmonique . . . d'après les principes du célèbre Rameau* (1795) and *L'art de la musique théorique-physico-pratique* (1806). (4) **Ernest**. See **REYER**.

(5) **(Le R.), Frédéric**: contemp. composer of operas and operettas, including *Dans les ruages* (Roven, 1885), *Sténio* (ib., 1887), *Eros* (ib., 1889), *Hermann et Dorothee* (ib., 1894), *La dame au bois dormant* (ib., 1895), *La redingote* (Paris, 1895), *La mégère apprivoisée* (ib., 1896), *Sœur Marthe*

(Paris, 1889), *Thi-Then* (Paris, 1899), and (with Clérico) *Les petites Vestales* (ib., 1900).

REYER (or **Rey**), **Louis Étienne Ernest** (1823-): b. Marseilles; studied from 6 to 10 in the free municipal school of music; studied at Paris with his aunt, Mme. Farrenc, in 1848; prod. in 1850, at the Théâtre Italien, a symphonic ode with choruses, *Le Selam* (poem by Gautier); later followed a one-act comedy opera, *Maitre Wolfram* (1854); a 2-act ballet pantomime, *Sacountala* (Opéra, 1853); a 3-act comedy opera, *La Statue* (1861), and the operas *Erostrate* (Baden-Baden, 1862), *Sigurd* (Brussels, 1884), *Salambo* (Brussels, 1890). He also wrote a cantata, *Victoire* (1859); a hymn, *L' Union des arts* (1862); male choruses; a dramatic scene, *La Madeleine au désert* (1874); church music. He succeeded Berlioz as librarian at the Opéra, and was elected to David's chair in the Académie in 1876. His collected essays are published under the title *Notes de musique* (1875). Ref.: II. 390, 438; IX. 238, 442, 443, 454, 455.

REYSER (**Ryser, Reiser**), **Jörg** (15th cent.): music printer in Würzburg; the first to employ Gothic chorale types in printing mass books (1481).

REZNICEK, Emil Nicolaus, Freiherr von (1861-): b. Vienna; studied at Graz; music at the Leipzig Cons.; Kapellmeister in theatres at Graz, Zürich, Mayence, Stettin and Weimar; first Kapellmeister at the court theatre, in Mannheim, 1896-99. He established the Orchestral Chamber Concerts in Berlin, 1902; became teacher at the Scharwenka Cons., 1906, and was Kapellmeister of the Berlin Comic Opera, 1909-11. He composed the operas *Die Jungfrau von Orleans* (1887), *Satanella* (1888), *Emmerich Fortunat* (1889), *Donna Diana* (1894), all prod. at Prague, and *Till Eulenspiegel* (Berlin, 1902); also the operetta *Die Angst vor der Ehe* (1914); also a Requiem (1894), a mass for Emperor Francis Joseph's 50-year jubilee (1898); *Ruhm und Ewigkeit* (Nietzsche), for tenor and orch.; *Der Sieger*, for alto, solo chorus and orch. (1914), and 2 symphonic suites for full orch. (in E min. and D), *Lustspielouvertüre*, *Idyllic overture*, 2 symphonies ('Tragic,' D min.; 'Ironic,' E maj., 1915), a symphonic poem, *Peter Schlemihl* (1912), *Introduction and Valve Caprice* for violin and orchestra, prelude and fugue for orchestra, nocturnes for 'cello, harp, 4 horns and string quartet, serenade for string orchestra, 2 string quartets, songs and piano pieces. Ref.: III. 181; VIII. 423f; IX. 429.

RHABANUS MAURUS (9th cent.): bishop of Mayence. Ref.: I. 137.

RHAW [**Rhau**], **Georg** (1488-1548): b. Elsfeld, Franconia, d. Wittenberg; cantor of the Thomasschule, Leipzig, until 1520; brought out a 12-part mass

and a Te Deum at the disputation of Luther and Eck; established a music-printing business at Wittenberg, 1524, where he pub. Protestant compositions, including *Bicinia gallica*, 1544, which contains the earliest known version of the *Ranz des vaches*; wrote an *Enchiridion musices* (1518-20).

RHEINBERGER, Joseph Gabriel von (1839-1901): b. Vaduz, Liechtenstein; d. Munich; was an able organist at 7; studied at the Royal School of Music, Munich, under Herzog, Leonhard, and J. J. Mayer, 1851-58, and became teacher of theory there in 1859; acting as organist at the court church of St. Michael, and conductor of the Oratorio Society as well. He was repetitor at the Court Opera, 1865-67; received the title of Royal professor, and became inspector of the School of Music; Kapellmeister of the Royal Chapel-Choir, celebrated for its performances of early vocal music from 1877. He was ennobled and became a member of the Berlin Academy. R. wrote a romantic opera, *Die Sieben Raben* (Munich, 1869); a comic opera, *Des Thürmers Tochterlein* (Munich, 1873), a vaudeville, *Das Zauberwort*; music to Calderon's *Der Wunderthätige Magus* and Raimund's *Die unheilbringende Krone*; an oratorio, *Christophorus*; 12 masses (incl. one for 2 choirs, 3 a cappella, 3 for women's chorus and organ, 2 for men's chorus); a Requiem for soldiers of the Franco-Prussian War; a Requiem a cappella; 2 Stabat Maters, and much other church music; the cantatas *Montfort*, *Waldmorgen*, *Toggenburg* and *Klärchen auf Eberstein*, for soli, chorus and orch.; *Das Tha. des Espingo*, *Johannisnacht* and *Wittekind* for male chorus and orch.; also a symphonic tone painting, *Wallenstein* (op. 10), a symphonic fantasy (op. 79), 3 overtures, a piano concerto, 4 piano sonatas, a 4-hand piano sonata, variations for string quartet, a string quintet, 4 trios, a piano quintet, a piano quartet, a motet for wind and strings, 2 string quartets, 2 violin sonatas, a cello sonata, a horn sonata, and numerous highly valued organ works, including 20 sonatas, 2 concertos (w. orch.), a suite for organ, violin, cello, and orch., 12 trios, 12 fuguetas, 12 'Meditations,' 6 pieces for organ and violin (oboe or cello); also choral songs, vocal quartets, piano pieces and songs. Ref.: III. 209, 210f, 257; VI. 201f, 324; portrait, VI. 464.

RHEINECK, Christoph (1748-1797): b. Memmingen, Württemberg, d. there; successful as an opera composer in France, in particular with *L'amant Statue* (*Le Nouveau Pygmalion*) (Lyons, 1774), but returned to his native town after the death of his father. M. Friedländer (*Das deutsche Lied im 18. Jahrhundert*) considers Rheineck one of the most gifted song composers of his day.

RICCATI, Giordano, Conte (1709-1790): b. Castel Franco, near Treviso; d. Treviso; writer on musical acoustics, harmony, counterpoint, also a biography of Agostino Steffani.

RICCI (1) Federico (1809-1877): b. Naples, d. Conegliano; operatic composer; pupil of Furno, Zingarelli and Raimondi at the Royal Cons. of San Sebastiano; invited to St. Petersburg in 1853 as musical director of the Imperial theatres. Produced 19 operas, 5 in collaboration with his brother, Luigi, *Il Colonnello* (Naples, 1835); *M. de Chalumeaux* (Venice, 1835); and *Disertore per amore* (Naples, 1836); *L'amante di richiamo* (Turin, 1846); *Crispino e la comare* (Venice, 1850). In his own works are included *La Prigione d'Edimburgo* (1837); *Corrado d'Altamura* (Milan, 1841), *Una follia a Roma*; 6 masses, a cantata and several smaller vocal works. Ref.: II. 503; IX. 155. (2) **Luigi** (1805-1859): b. Naples, d. Prague; brother of (1); dramatic composer; pupil of Furno and Zingarelli at the Conservatory of San Sebastiano and of Generali; prod. an opera buffa, *L'Impresario in angustie*, in 1823; appointed (1836) maestro of the cathedral at Trieste and chorus-master at the theatre; in 1844 he married the singer Lina Stoltz, of Prague; became insane and died in an asylum. Among his important operas, of which there are 30 in all, are: *Il Colombo* (Parma, 1829), *Amina o l'orfanello di Ginevra* (Rome, 1829), *Chiara di Rosemberg* (La Scala, Milan, 1831), *Chi dura vince* (Rome, 1834), *Il Birrajo di Preston* (Florence, 1847), *Crispino e la comare* (with his brother Federico, Venice, 1850), *La festa di Piedigrotta* (Naples, 1852), *Il diavolo a quattro* (Trieste, 1859), several masses, a Requiem, choruses, songs, etc. Ref.: IX. 155.

RICCI-SIGNORINI, Antonio (1867-): b. Massalombarda, in Ravenna, Italy; pupil of F. Parisini, Busi and G. Martucci at the Liceo Musicale, Bologna; composed characteristic pieces for orchestra, *Atala*, *Gli amori di Dafni e Cloe*, etc., a number of piano pieces, songs (6 books), and pieces for strings.

RICCIO, Antonio Teodoro (ca. 1540-): b. Brescia; church conductor there and at the Ansbach court band; composed madrigals, motets, psalms, magnificats, and a book of masses (1579).

RICCIUS, August Ferdinand (1819-1886): b. Bernstadt, Saxony; d. Karlsbad; vocal teacher; conducted the Euterpe Concerts, Leipzig, 1849; Kapellmeister at the Stadttheater there, 1854-64; and at the Hamburg theatre; musical critic of the *Hamburg Nachrichten*; wrote an overture to Schiller's *Braut von Messina*, a cantata, *Die Weihe der Kraft*, choruses, vocal trios, duets, songs and piano music. (2) **Carl August** (1830-1893): b. Bernstadt, d.

Dresden; nephew of (1); studied under Wieck and Carl Kragen; piano and violin with Schubert at Dresden, Mendelssohn, Schumann, David at Leipzig Cons., 1844-46; violinist in Dresden court orch., 1847; chorus-master in 1863; third Kapellmeister in 1887; succeeded Fürstenau as librarian of the Royal Music Library in 1889; wrote the comic opera *Es spukt* (Dresden, 1871), music to *Schneewittchen*, *Däumling*, *Aschenbrödel*, *Der gestiefelte Kater*, *Ella*, etc., ballets, music to Schiller's *Dithyrambe* (1859), songs and piano pieces.

RICE (1) **Elhu S.** (1827-1912): b. Genesee Co., N. Y.; d. Logansport, Ind.; a merchant, who wrote popular hymns, among them "Shall We Meet Beyond the River?" (2) **Fenelon B.** (1841-1901): b. Green, Ohio, d. Oberlin, O.; studied in Boston and Leipzig; director of the Oberlin Conservatory of Music. (3) **J. B.** (19th cent.): American pioneer operatic manager. *Ref.*: IV. 169ff. (4) **W. D.**: (19th cent.): American 'negro' comedian. *Ref.*: IV. 314f.

RICHAFORT, Jean (early 16th cent.): pupil of Josquin; *maestro di cappella* in Bruges, of whose works only a few masses, motets and a requiem have been printed, others preserved in MS.

RICHARDS, Brinley (1817-1885): b. Carmarthen, Wales; d. London; studied at the Royal Academy of Music; concert pianist and teacher; composed salon music, sacred songs and choruses, orchestral works and the popular hymn 'God Bless the Prince of Wales.'

RICHARDSON (1) **Vaughan** (d. 1729): London organist and composer. (2) **Joseph** (1814-1862): London flutist and composer.

RICHAULT (1) **Charles Simon** (1780-1866): b. Chartres, d. Paris; founder of the Paris music-publishing firm which printed the first scores of Mozart's concertos and Beethoven's symphonies. (2) **Guillaume Simon** (1806-1877) and **Léon**: sons of (1); b. Paris, d. there; members and co-heirs of father's business, which by 1877 had published over 18,000 numbers, among them works of Thomas, Berlioz, Reber and many of the important German classics.

[LE] **RICHE, A.** See DIVITIS.

RICHEPIN, Jean: modern French poet. *Ref.*: III. 293.

RICHTER (1) **Ferdinand Tobias** (1649-1711): b. Würzburg, d. Vienna, court organist, teacher of the Imperial children, organ virtuoso; composer of dramatic cantatas, church music, 2 oratorios, organ suites and toccatas, ballets, etc. (2) **Franz Xaver** (1709-1789): b. Holleschau, Moravia, d. Strassburg; member of the band of the prince-abbot of Kempten, 1740; of the electoral band at Mannheim, 1747 (violinist and chamber singer, later with the title chamber composer). He was

Kapellmeister of the Strassburg minister, 1769-89. As a composer he belongs to the famous Mannheim school, his style foreshadowing that of the Viennese classics and his works rivalling those of Stamitz in strength and boldness. They include, as far as known, 69 symphonies (ranging from string scoring to addition of full wood-wind [without clar.] and horns), also 6 string quartets, 12 trio sonatas, 8 trios for piano, flute and 'cello, 6 flute or violin duets, solo sonatas for flute and continuo, 6 piano concertos with string orchestras, also much church music, including 28 masses, 2 Requiems, 38 large motets, a Te Deum; 16 psalms, Lamentations, 2 cantatas, 12 Passions, all with orchestra or organ, etc. Carl Stamitz was probably his pupil. *Ref.*: II. 67; VII. 112, 413, 487; portrait, VII. 488. (3) **Johann Christian Christoph** (1727-1779): b. Neustadt, d. Schwarzenbach; father of JEAN PAUL R.; played in the band of the Prince of Thurn and Taxis while studying in the Gymnasium poeticum in Ratisbon. After studying jurisprudence and teaching in Bayreuth he became organist and 'Tertius' (assistant teacher) in Wunsiedel, later pastor in Jödz, then Schwarzenbach; composed vocal works (MS.). (4) **Jean Paul** (1763-1825): the German poet, inherited a profound musical sense from his father (3), and is closely connected with the Romantic movement in music (i.e., his influence on Schumann, etc.). *Ref.*: II. 263, 306; III. 218, 321; VIII. 245. (5) **Ernst Friedrich [Eduard]** (1808-1879): b. Gross-Schönau, Lausatia, d. Leipzig; intended for the church, but turned to music in which he was self-taught; became teacher of theory in the newly founded Leipzig Cons., 1843; conductor of the Singakademie till 1847; organist in various churches and cantor of the Thomasschule in 1868, also successor of M. Hauptmann as musical director of the principal churches, and titular professor. He composed motets, masses, a Stabat Mater, an oratorio, *Christus der Erlöser*, Schiller's *Dithyrambe* (1859, Schiller Festival, Gewandhaus), organ pieces, piano pieces, songs, also string quartets, violin sonata, 'cello sonata, etc. His widely used theoretical writings include *Praktische Studien zur Theorie der Musik* (I. *Lehrbuch der Harmonie*, 1853, 26th ed., 1911; II. *Lehrbuch des einfachen und doppelten Kontrapunkts*, 1872, 13th ed., 1912; III. *Lehrbuch der Fuge*, 1859, 7th ed., 1911). The entire work was translated into English by Franklin Taylor (1864, 1874, 1878), the separate parts into Swedish, Russian (I, II), French (I), Italian (I), Spanish (I) and Dutch (I). R. also wrote a catechism of the organ (4th ed., 1876). *Ref.*: VI. 88. (6) **Hans** (1843-1916): b. Raab, Hungary, d. Bayreuth; conductor; was choirboy in the Court Chapel, Vienna (1853); studied

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composition under Sechter (1860-5) and piano and French horn at the Conservatory. In 1866-7 he was in Lucerne making a copy of the *Meister-singer* score for Wagner, who recommended him to the position of chorus-master at the Munich Opera; became court conductor under von Bülow (1868-9); conducted rehearsals and initial performance of *Lohengrin* at Brussels, 1870; was appointed 10 months later Kapellmeister at the Pesth National Theatre; then succeeded Dessoff as Kapellmeister at the Imperial Opera, Vienna, becoming Kapellmeister on Hellmesberger's death in 1893. From 1875 he was also conductor of the concerts of the Gesellschaft der Musikfreunde; was chosen by Wagner to conduct the *Ring* at Bayreuth, 1876, and was the master's alternate in conducting Wagner's concerts at Albert Hall, London, 1877. He was conductor-in-chief of the Bayreuth Festivals from that time, and from 1879 gave an annual series of concerts in London. He conducted several of the Lower Rhenish Festivals, and from 1885 the Birmingham Festivals, succeeding Costa; received the honorary Mus. D. from Oxford in 1885. *Ref.*: II. 422; VIII. 486; portrait, VIII. 444.

RICIERI, Giovanni Antonio (1670-1746): b. Venice, d. Bologna; male soprano at Bologna, where he was a member of the Philharmonic Academy (later expelled for his sharp criticism of his colleagues); became conductor to a Polish nobleman; for a short time Franciscan novice. Of his compositions 4 oratorios are known, and a 5-part fugue was cited as model by Padre Martini.

RICKETT, Edmond (1869-): b. Birmingham; studied there and in the Royal College of Music, London; director of music at Garrick Theatre, London; organist and choir-master in Birmingham; since 1910 director of musical faculty at the Bennett School, South Millbrook, N. Y. His compositions include music for Shakespearean plays produced in London, 'Snow White,' produced at Little Theatre, New York, and 'The Masque of Spring,' 1914. He has published also music for pianoforte, orchestra and voice.

RICORDI, Giovanni (1785-1853): b. Milan, d. there; founder of the music publishing house of Ricordi and Co., originally 'Stabilimento Ricordi,' now the largest house of its kind in Italy and one of the most important in the world. It is the original publisher of operas by Rossini, Bellini, Donizetti, Verdi, Puccini, etc., and its catalogue at present comprises over 100,000 items. R. began his career as a poor copyist and laid the foundation of his fortune through the purchase of the score of Luigi Mosca's *I pretendenti delusi*, copies of which he sold at high prices. He left his business to his son,

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Tito R. (1811-88), who in turn retired in favor of his son, Giulio Ricordi. (2) **Giulio** (1840-1912): b. Milan, d. there; editor of the *Gazzetta Musicale*; also the composer of a prize-crowned string quartet in G (1864), and other music, pub. under the pseudonym of Burgmeim. A second son of Giovanni R., **Enrico**, died in Milan, 1887. (3) **Tito**: b. Milan; present head of the firm of Ricordi & Co.; also librettist (*Zandonai's Francesca da Rimini*, etc.). *Ref.*: III. 381.

RIDDEL (1) **John** (1718-1795): b. Ayr; a blind Scotchman who composed dance-music. (2) **Robert** (d. Friar's Carse, 1794): Scotch soldier; composer of dances and songs; a friend of Burns.

RIDER-KELSEY, Corinne (1880-): b. Le Roy, New York; concert and oratorio soprano in New York and other American cities.

RIEDEL (1) **Carl** (1827-1888): b. Elberfeld, d. Leipzig; pupil of Karl Wilhelm, then the Leipzig Cons. In 1854 he founded a society for the performance of older vocal church works (*Riedel-Verein*), which began as a male quartet, grew rapidly to a mixed chorus of large proportions and great technical perfection, and which already in 1859 performed Bach's B-min. mass. He also became president of the Allgemeiner deutscher Musikverein and became chairman of the Leipzig Wagnerverein. He pub. some songs, choral works and organ pieces; also edited a series of excellent new editions of old compositions (Schütz, M. Franck, Ec-card, Prätorius, etc.), and pub. 'Old Bohemian Hussite and Christmas Songs' and '12 Old German Songs.' He was made titular professor, an honorary *Dr. phil.* (Leipzig) and ducal Saxon Kapellmeister. *Ref.*: VI. 238. (2) **Hermann** (1847-1913): b. Burg, near Magdeburg, d. Brunswick; studied at the Vienna Conservatory, repetitor at the Vienna Court Opera, court Musikdirektor, then court Kapellmeister in Brunswick; wrote an opera, chamber music, etc., and settings of the songs from Scheffel's *Trompeter von Säckingen*. His son, **Wolfgang R.**, was theatre conductor at Erfurt, where he prod. an opera, *Das Lösegeld*, in 1914. (3) **Fürchtegott Ernst August** (1855-): b. Chemnitz, Saxony; studied Leipzig Cons.; music teacher at the Leipzig Institute for the Blind, and conductor of the Quartettverein (mixed chorus), Leipzig, since 1888; seminary teacher, then municipal cantor, etc., then Royal Musikdirektor in Plauen; composed cantatas and other choral works, songs and educational piano compositions.

RIEDER, Ambrosius (1771-1855): b. Döblingen, near Vienna; d. Perchtoldsdorf; friend of Schubert's brother, Ferdinand and of S. Sechter; prolific composer of masses, requiems, etc.

RIEDT, Friedrich Wilhelm (1712-1784): b. Berlin, d. there; flutist and

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chamber musician to Frederick the Great; composer for flute and writer of theoretical, critical and polemical articles.

RIEGEL (Rigel) (1) **Henri Joseph** (1741-1799): b. Wertheim, Franconia, d. Paris; pupil of F. X. Richter in Mannheim, and of Jommelli in Stuttgart; resided in Paris from 1768 and attracted attention with several symphonies which were presented by Gossec. During 1782-86 he was director of the Concerts spirituels and of those of the Loge Olympique, and was one of the first to cultivate piano ensemble music. He composed piano quartets, string quintets, chamber music, symphonies and various little operas and oratorios. His sons were: **Louis** (1769-1811), pianist and teacher; and **Henri-Jean** (1772-1852), court pianist to Napoleon, who made him conductor of the French opera in Cairo (1798-1800), produced *Les deux meuniers* (Cairo, 1799), *Le duel nocturne* (Paris, 1808), piano concertos, sonatas and smaller pieces for piano. (2) **Anton** (late 18th cent.): presumably a brother of (1); published, after 1780, string quartets, sonatas for violin and piano, etc., in Mannheim, Speier, Heilbronn, and Paris.

RIEHL, Wilhelm Heinrich von (1823-1897): b. Biebrich-on-Rhine, d. Munich; professor of political economy at Munich Univ., 1854; director of the court theatre at Wiesbaden for a time; director of the Bavarian National Museum, 1885; lectured on musical history at the Royal Music School; wrote on the history of civilization; pub. *Musikalische Charakterköpfe*, 3 vols. (1853, '61, '78).

RIEM, Friedrich Wilhelm (1779-1857): b. Kölleda, Thuringia, d. Bremen; studied with Hiller in Leipzig; organist there and at the Bremen cathedral; directed the Bremen Singakademie; wrote chamber music and pieces for piano and organ.

RIEMANN (1) **Jakob** (early 18th cent.): court musician in Cassel at the beginning of the eighteenth century. He published suites for gamba and continuo, 6 violin sonatas with continuo and trio sonatas for violin, gamba and continuo. (2) **August** (1772-1826): b. Blankenhain, Thuringia; d. Weimar; first violinist in the Weimar court orchestra, 1790; repetitor of the court opera, 1806, and court Musikdirektor, 1818. His violin compositions are in MS. (3) [**KARL WILHELM JULIUS**] **Hugo** (1849-): b. Grossmehra, near Sondershausen; historian, theoretician, teacher and composer; studied theory under Frankenberger at Sondershausen; piano under Barthel and Ratzenberger; entered the Leipzig Cons. in 1871; two years later took the *Dr. phil.* degree at Göttingen with a thesis on 'Musical Logic'; in 1878 qualified as university lecturer on music at

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Leipzig; taught music at Bromberg and Hamburg conservatories till 1890; at Wiesbaden Cons. until 1895, then resumed lectures at Leipzig. He became professor, 1901; director of the newly founded Collegium Musicum, 1908, and of the newly founded State Research Institute for Musical Science in 1914. R. ranks as one of the leading theoreticians and musicographers of the time. Among his highly valuable theoretical works are: *Skizze einer neuen Methode der Harmonielehre* (1880, end. ed. enlarged as *Handbuch der Harmonielehre*, 1887), *Die Natur der Harmonik* (1882), *Systematische Modulationslehre* (1887), *Katechismus der Harmonielehre* (5th ed., 1914), *Vereinfachte Harmonielehre* (1893, English 1895), *Das Problem des harmonischen Dualismus* (1905), *Elementarschulbuch der Harmonielehre* (1906, 1915); also *Elementarmusiklehre* (1882), *Neue Schule der Melodik* (1883); *Lehrbuch des einfachen doppelten und imitierenden Kontrapunkts* (1888, 3rd ed. 1915, Eng. 1904), *Katechismus der Musik* (1888, rev. and enlarged as *Allgemeine Musiklehre*, 5th ed., 1914), *Katechismus der Fuge* (3 parts, 3rd ed., 1914; English by Shedlock), *Katechismus der Gesangskomposition* (2nd ed., 1911), *Grosse Kompositionslehre* (3 vols., 1902-03, 1913); also catechisms on musical instruments, figured-bass playing, musical dictation, orchestration, score playing (some transl. into English). Riemann's *Musiklexikon*, the standard work of its kind, was first pub. in 1881, the 8th edition in 1915, various intermediate editions having been translated into French, Russian, English, etc. R. further pub. a number of pedagogical works chiefly concerned with piano-playing and musical phrasing: *Vergleichende Klavierschule* (1883), *Der Ausdruck in der Musik* (1883), *Musikalische Dynamik und Agogik* (1884), *Praktische Anleitung zum Phrasieren* (1886; rev. as *Vademecum der Phrasierung*, 1911), *Katechismus des Klavierspiels* (1888; 4th ed., 1909), *Neue Klavierschule, Technische Studien für Orgel* (with Armbrust), etc. also 'phrasing' editions of various classics. His historical works comprise *Studien zur Geschichte der Notenschrift* (1878), *Die Entwicklung unserer Notenschrift* (1881), *Opernhandbuch* (1884-93), *Katechismus der Musikgeschichte* (2 parts, 1888; 5th ed., 1914; also English); *Notenschrift und Notendruck* (1896), *Geschichte der Musiktheorie im 9-19. Jahrhundert* (1898), *Epochen und Heroen der Musikgeschichte* (1900), *Geschichte der Musik seit Beethoven* (1901), the great *Handbuch der Musikgeschichte* (2 vols., 5 parts, 1901-1913), *Kleines Handbuch der Musikgeschichte* (1908; 2nd ed., 1915), and *Die byzantinische Notenschrift im 10-15. Jahrhundert* (1909; 2nd book, 1915). R.'s musico-historical

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researches have resulted in epoch-making discoveries, such as the establishment of the importance of Schein and Abaco (demonstrated in the coll. of *Alte Kammermusik*, 4 vols., and similar collections), and the correct valuation of Johann Stamitz and the Mannheim school as precursors of the Viennese classics (*Symphonien der pfalz-bayerischen Tonschule*, arrangements for the *Denkmäler der Tonkunst in Bayern*, III. 1, VII. 2 and VIII. 2 [1902, 1907, 1908] and *Mannheimer Kammermusik des 18. Jahrhunderts*, ib., XVI. 1 and 2). Other collections of importance are *Hausmusik aus alter Zeit* and *Collegium musicum*, selected works of Johann Schobert, etc. R.'s larger writings are supplemented by a great number of special studies pub. in various musical and musico-scientific journals. His compositions, written chiefly for study purposes, include piano études, sonatas, *Vademecum für den ersten Klavierunterricht*, *Systematische Treffübungen für den Gesang*; also 2 string quartets and Variations on a Beethoven theme for string quartet, a violin sonata, a piano trio, a piano sonata, character pieces for piano, variations for 2 and 4 hands, arrangements of 10 songs of Nithart for mixed chorus and male chorus, also original songs, etc. *Ref.*: (quoted) I. 88, 115, 121, 137, 165, 207, 225, 229, 231, 264, 274, 303f, 438, 443, 476; II. 8, 25, 66, 117f, 120, 125; III. 232; VII. 512, 521; VIII. 124; IX. 6. (4) **Ludwig** (1863-): b. Lüneburg; studied violin with his father and with Herman Schröder; piano with Grüters and Loeschorn, and composition with Alsleben, Haupt and Bargiel; studied at the Royal Academy for Church Music and became teacher of singing at Essen *Gymnasium* in 1889. His essays on acoustics include: *Über eigentümliche bei Natur- und orientalischen Kulturvölkern vorkommende Tonreihen und ihre Beziehung zu den Gesetzen der Harmonie* (1889), *Populäre Darstellung der Akustik in Beziehung zur Musik* (1896), *Das Wesen des Klavierklanges* (1911).

RIEMENSCHNEIDER, Georg (1848-1913): b. Stralsund, d. Breslau; studied with Haupt and Kiel; conducted theatres at Lübeck, Danzig, Basel, Amsterdam and Düsseldorf; directed the Orchesterverein in Breslau; composed among other pieces 5 for the orchestra and a one-act opera produced in Danzig.

RIEMSDIJK, J. C. M. van (1843-1895): d. Utrecht; president of the Society for North Netherland Musical History; wrote arrangements of Netherland dances and folk-songs, also a history of the Utrecht Music School; and newly edited the first and second *Muziek-Boeken* of T. Susato [1551], also *Beinken's Hortus musicus* and *Partite diverse*.

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RIEPEL, Joseph (1708-1782): b. Horschlag, Upper Austria; d. Ratisbon; as chamber-musician to the Prince of Thurn and Taxis; pub. many books on the theory of music, including *Anfangsgründe zur musikalischen Setzkunst*; other works in MS.

RIES (1) **Franz** (1755-1844): known as 'Old Ries' (*der alte Ries*); leader and musical director to the Elector Max Franz at Bonn. *Ref.*: II. 131. (2) **Ferdinand** (1784-1836): b. Bonn, d. Frankfurt; son of (1); piano pupil of Beethoven at Bonn, at Vienna (1801-05); studied theory under Albrechtsberger; lived 2 years in Paris; toured as pianist in North Germany, Scandinavia, and Russia, and lived in London from 1813-24, prominent as a player, teacher and composer; then went to Godesberg, near Bonn, and 1830 to Frankfurt, where he directed several of the Lower Rhine Music Festivals. He then became Municipal Musikdirektor in Aachen and finally conductor of the Frankfurt Cecilia Society. He composed over 200 works, which, however, show little originality. They include 3 operas, 2 oratorios, 6 symphonies, 3 overtures, 9 piano concertos, a violin concerto, 6 quintets for various combinations, octet, septet, 2 sextets, a quintet, 3 quartets, 5 trios, etc., with piano, 14 string quartets, 20 violin sonatas, a 'cello sonata, a trio for 2 pianos and harp, many sonatas, rondos, etc., for piano solo. *Ref.*: VII. 182; VIII. 182, 208. (3) **Hubert** (1802-1886): youngest son of (1); was a violin pupil of Spohr and studied composition with Hauptmann, Royal concert-master in Berlin, 1836, teacher at the Royal Theatre Instrumental School, 1851-72; pub. excellent study works for violin ('15 Violin Studies of Medium Difficulty,' '50 Intonation Exercises,' '12 Studies in Form of Concert Pieces'), duets, etc. (4) **Louis** (1830-1913): b. Berlin, d. London; son of (3); second violin in the Popular Monday Concerts, London. (5) **Franz** (1846-): son and violin pupil of (1); studied composition with Kiel, also Massenet at the Paris Cons.; had to abandon the career of a violin virtuoso because of a nerve malady; established a music house (Ries & Erler) in Berlin; composed orchestral works, chamber music, songs and piano pieces; edited sonatas of Corelli, orchestrated works of Schumann, etc. *Ref.*: III. 212.

RIESEMANN, Bernhard Oskar (1880-): b. Reval; studied music and the history of art at the Munich Royal Academy and University; philology and law in Moscow and music in Berlin and Leipzig, where he received his *Dr. phil.* for a thesis on *Die Notationen des altrussischen Kirchengesanges*; music critic in Moscow.

RIETER-BIEDERMANN, J. Melchior (1811-1876): b. Winterthur, d.

there; founder of a music publishing firm at Winterthur, the headquarters of which are now in Leipzig.

RIETSCH, Heinrich (1860-): b. Falkenau-on-the-Eger; pupil of Hanslik, G. Adler, Fr. Krenn, E. Mandyczewski and Robert Fuchs; succeeded Adler as professor at the German University in Prague in 1905. He has composed string quartets, an orchestral serenade, songs, choruses and piano pieces (an opera, *Walther von der Vogelweide*, is in MS.); has written musico-historical treatises, among them *Die deutsche Liedweise* (1904), *Die Grundlagen der Tonkunst* (1907), and edited various collections of medieval music.

RIETZ (1) **Eduard** (1802-1832): violinist; the friend of Mendelssohn's youth; member of the Royal Orchestra and also tenor in the Singakademie; founded the Philharmonic Society, 1826, and became its conductor. *Ref.*: III. 11. (2) **Julius** (1812-1877): b. Berlin, d. Dresden; son of JOHANN FRIEDRICH R., royal chamber musician; composer; 'cello pupil of Schmidt, Bernhard Romberg and M. Ganz; in 1828 joined the orchestra of the Königsstädter Theater, for which he wrote the incidental music to Holtei's play, *Lorbeerbaum und Bettelstab*; became second conductor of the Düsseldorf opera under Mendelssohn, whom he succeeded as first in 1835, becoming municipal Musikdirektor the next year; became theatre Kapellmeister at Leipzig, 1847; conductor of the Gewandhaus Concerts and professor of composition at the Conservatory, 1848; succeeded Reissiger as court Kapellmeister at Dresden in 1860, conducting the opera and the music at the court church; later became artistic director of the Dresden Cons. His works (influenced by Mendelssohn) include 4 operas, *Das Mädchen aus der Fremde* (1839), *Jery und Bätely* (1840?), *Der Corsar* (1850), and *Georg Neumark und die Gambe* (1859); also 3 symphonies, 2 'cello, 1 violin and a clarinet concertos, a string quartet, a Capriccio for violin with orchestra, a Koncertstück for oboe with orchestra, another for orchestra; a piano concerto, a violin, a flute and a piano sonata, masses, motets, psalms, chorals and church music, choruses and songs. *Ref.*: III. 10; VIII. 249.

RIGA, François (1831-1892): b. Liège, d. Schaerbeek, near Brussels; church conductor at Brussels, where he had studied at the conservatory; composer of sacred orchestral music, cantatas, choruses for male and female voices, overtures, etc. (2) **Florence** (?-1893): wife of (1) and pianist of distinction.

RIGBY, George Vernon (1840-): b. Birmingham; tenor in opera and concert; appeared in England, Germany and Italy.

RIGHINI, Vincenzo (1756-1812): b. Bologna [?], d. there; was a pupil of Padre Martini; made his début as a singer in Parma (1775), sang in Prague, and soon began to compose. In 1780 the Emperor Joseph II called him to Vienna as teacher of the Archduchess Elizabeth, and director of the Italian opera buffa. During 1788-92 he was active as electoral conductor at Mayence; and after the success of his opera *Enea nel Lazio* in Berlin became conductor of the Royal Opera there, which post he retained until his death. He composed, in addition to cantatas, a mass, songs, etc., some twenty operas of which *Tigrane* (1799), *Gerusalemme liberata* (1802) and *La selva incantata* (1802) have been published.

RIGUIER, Guirant (1250-1294): last of the Troubadours. *Ref.*: I. 211.

RIHOVSKÝ, Adalbert (1871-): b. Dub, Moravia; studied in Olmütz and Prague; organist of the Archdeanery and teacher of music at the Teachers' Institute of Chrudim, Bohemia; composer of church music (masses, offertories, Te Deums, etc.), also organ pieces, instructive compositions for piano, a piano trio, and a festival march for orchestra.

RIKER, Franklin: contemp. American song-writer. *Ref.*: IV. 355.

RILLÉ, François Anatole Laurent de (1828-): b. Orléans; composer; studied with Comoglio and Elwart in Paris; inspector of vocal instruction in the Paris public schools; has composed a large number of *chœurs orphéoniques*, operettas, short masses, etc.; author of a musical novel, *Olivier l'orphéoniste*, and a handbook of choral singing; editor of the *Echo des Orphéons*.

RIMBAULT, Edward Francis (1816-1876): b. London, d. there; writer and editor; son of STEPHEN FRANCIS R., organist and composer (1773-1837); studied under his father, Samuel Wesley and Dr. Crotch; organist of the Swiss Church, Soho, 1832; gave lectures on English musical history, 1838; founded with E. Taylor and W. Chappell the Musical Antiquarian Society, 1840; editor of the *Motet Society*, 1841. R. was elected F.S.A. in 1842, made a member of the Stockholm Academy, and received the degree of Dr. phil. from Göttingen; also LL.D., Harvard, 1848; lectured at the Royal Institute; at the Collegiate Institute, Liverpool; the Philosophic Institute, Edinburgh, etc.; prod. 2 small stage pieces, 'The Fair Maid of Islington' (London, 1838) and 'The Castle Spectre' (1839); a cantata, 'Country Life'; part-songs, and various other songs, including 'Happy Land'; wrote 'Bibliotheca Madrigaliana' (1847), 'First Book of the Pianoforte' (1848), 'The Organ, Its History and Construction' (1855), 'The Pianoforte; Its Origin, Progress, and Construction' (1860);

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'The Early English Organ-Builders and Their Works' (1864); J. S. Bach' (1869), a 'Singing Tutor,' and works on the harmonium; ed. 'Cathedral Chants of the 16th-18th Centuries,' with biographical notes (1844), 'Christmas Carols with the Ancient Melodies' (1847), 'Old English Carols' (1865); much church music; Morley's 'First Book of Ballets for 5 Voices' of 1595; Bateson's 'First Set of Madrigals for 3-5 Voices'; O. Gibbon's 'Fantasias of 3 Parts for Viols'; Purcell's opera *Bonduca* (with history of dramatic music in England); 'Parthenia'; Purcell's 'Ode for St. Cecilia's Day'; 'The Ancient Vocal Music of England' (2 vols., 1846-49); 'Little Book of Songs and Ballads, Gathered from Ancient Musick Books' (1840); music books for children; various collections of ancient music; also Handel's *Samson*, *Saul*, and *Messiah* for the London Handel Society; operas by various composers; many works for the Percy Society; edited and wrote for 'The Choir' for a number of years; contributed to the 'Imperial Dictionary' and Grove's 'Dictionary'; as well as a quantity of other works.

RIMSKY-KORSAKOFF, Nikolai Andrelevitch (1844-1908): b. Tikhvin, Govt. of Novgorod; d. St. Petersburg. He studied at the Naval Institute in St. Petersburg, at the same time studying the piano, and in 1861 became a pupil of Balakireff. After travelling around the world as a midshipman of the Russian navy, his first symphony (the first Russian symphony) was prod., 1865; and he was made professor of free composition and instrumentation at St. Petersburg Cons., retaining this post till his death. He also acted as inspector of Marine Bands, 1873-84. In 1879 he became director of the Free School of Music, and conductor of the concerts there; in 1883 became assistant to Balakireff as conductor of the Imperial Orchestra, in 1886 conductor of the Russian Symphony Concerts. His compositions include the operas *Pskovitianka* ('The Maid of Pskoff,' St. Petersburg, 1873), 'A May Night' (ib., 1880), *Snegourochka* ('Snow Maiden,' 1882), *Sadko* (1897), 'Mozart and Salieri' (Moscow, 1898), 'Christmas Eve' (Moscow, 1895), *Vera Sheloga* (1898), 'The Czar's Bride' (1899), 'The Tale of Czar Saltan' (1909), 'Servilla' (Petersburg, 1902), 'The Immortal Koshtshai' (Moscow, 1902), 'The Voyevode' (St. Petersburg, 1904), 'The Tale of the Invisible City Kitesh and the Princess Ferrosina' (St. Petersburg, 1907), and *Le coq d'or* (1908); also the opera ballet *Mlada* (St. Petersburg, 1893); also 3 symphonies (E min.; 'Antar'; C maj.); a sinfonietta in A min.; 2 overtures ('Russian' and *La Grande Pâque Russe*); Serbian fantasy; Spanish capriccio; *Sadko*, musical tableau (1876; rev., 1891); 'Fairy

Tales'; 'Scheherazade'; also a piano concerto in C-sharp min.; a concert fantasia for violin; a 'cello and piano serenade; a string quartet; a piano quintet (posthumous); piano pieces; choruses *a cappella* and with orchestra; church music; cantatas; about 30 songs; and a collection of 100 popular Russian songs. M. orchestrated Dargomizsky's 'Stone Guest,' Moussorgsky's *Khovanschina*, and Borodine's *Prince Igor* (all posthumous operas); revised and re-orchestrated Moussorgsky's *Boris Godounoff*; and pub. a treatise on Harmony and a very valuable 'Fundamentals of Orchestration' (Russian, 1913; French, 1914); also a vol. of 'Annals of My Musical Life' and 'Essays.' Ref.: II. 35, 53; III. ix, x, xiv, 48, 107, 112, 119, 123ff, 134, 143, 319; (influence) III. 138, 145, 162; choral works, VI. 395; piano music, VII. 330f; Balakireff quartet, VII. 555; orchestral works, VIII. 155, 456ff, 460; operas, IX. 386, 389, 390, 393, 396ff; mus. ex., XIV. 122; portrait, III. 122.

RINALDI, Giovanni (1840-1895): b. Reggiolo, d. Genoa; studied at Correggio and at Milan Conservatory; pianist and composer of character pieces for the piano (*Intermezzi*, *Pagine d'Album*, *Pifferate*, etc.).

RINALDI DI CAPUA (early 18th cent.): operatic composer for Rome, Venice, Milan, Florence and Paris; wrote 25 operas known only by their titles, canzonets, etc. Two of his operas were in the repertoire of the Italian buffoonists who appeared in Paris, 1852. One of them contained the famous canzonet *Tre giorni*, falsely ascribed to Pergolesi.

RINCK (1) **Johann Christian Heinrich** (1870-1846): b. Elgersburg, Thuringia; d. Darmstadt; famous organist; studied under Kittel in Erfurt (1786-89); town organist at Glessen, 1790; same at Darmstadt, 1805, also teaching at the Seminary; became court organist there in 1813; chamber musician in 1817; composed many organ works; wrote *Orgelschule* (new edition by Otto Dienel, 1881); two *Choralbücher*; many preludes to chorales; *Der Choralfreund* (7 annual issues); a 4-part *Paternoster* with organ, a mass, motets, hymns, figured chorales, sacred songs; also sonatas for piano, for violin and 'cello; piano trios, etc. Ref.: VI. 458, 459. (2) **Gustave** (1832-1899): b. St. Jean de Luz; French composer and pianist at Bordeaux; composed a piano concerto, a piano quartet and a comic opera prod. in Bordeaux.

RINUCCINI, Ottavio (1562-1621): b. Florence, d. there; a member of the Florentine 'camerata,' meeting at the houses of Bardì and Corsi; collaborator in the first operatic attempts; librettist of Peri's and Caccini's *Dafne* (1594), Peri's *Euridice* (1600), and Monteverdi's *Arianna* (1608). R.

stood in high favor with Maria de' Medici, and was made chamberlain by Henri IV in Paris, where he visited several times during 1600-1605. *Ref.*: I. 328, 332f, 343; II. 3; IX. 5, 9, 44.

RIOTTE, Philipp Jakob (1776-1856): b. Treves, d. Vienna; theatre conductor in Vienna; composer of 5 grand operas, 8 Singspiele, ballets (in all over 50 stage pieces), prod. in Prague, Brünn, Vienna, etc.; also a symphony, 3 trios, 2 string quartets, 6 violin sonatas, 9 piano sonatas, etc.

RIPA, Alberto de, (also known as **Alberto Mantovano**) Seigneur de Carrois (16th cent.): court lutenist to Francis I of France; virtuoso and composer. His *Tablature de luth* in 6 books (1553-58) was edited by his pupil, Guillaume Morlaye, and printed by Ballard.

RIPFEL, Karl (1799-1876): b. Mannheim, d. Frankfurt-on-Main; 'cellist in the Frankfurt orchestra; said by Romberg to be the greatest technician on his instrument; also composer.

RIPPON, John (1751-1836): b. Tiverton, d. London; clergyman and composer of an oratorio, 'The Crucifixion.'

RISCHBIETER, Wilhelm Albert (1834-1910): b. Brunswick, d. Dresden; studied with Hauptmann; taught for nearly 30 years at the Dresden Conservatory; published books and articles on musical theory.

RISELEY, George (1844-): b. Bristol, England; contemp. choral conductor; assistant and later successor to John Corfe, organist of Bristol Cathedral; succeeded Charles Hallé as conductor of the Bristol Musical Festival; official organist of the Colston Hall Co. from its inception; for many years conductor of the old Queen's Hall Choral Society and director of music at the Alexandra Palace. *Ref.*: III. 422.

RISLER, Eduard (1873-): b. Baden-Baden; studied at the Conservatoire, with Dimmler, Stavenhagen, Klindworth and d'Albert; member of the council of the Conservatoire since 1906.

RIST, Johann (1607-1667): b. Ottersen, near Hamburg; d. Wedel-on-the-Elbe; was a minor composer of songs, but important because his sacred poetry exercised a notable effect on the song composition and popular musical taste of his day, since it was set by such composers as Scheidemann, Jacob Schultz, Peter Meier, Michael Jacobi, G. Staden and many others.

RISTORI, Giovanni Alberto (1692-1753): b. Bologna, d. Dresden; director, conductor of the 'Polnische Kapelle'; chamber organist, church composer and vice-Kapellmeister (under Hasse) from 1750; was one of the first composers of comic operas (*Calandro*, 1726); wrote 20 operas and *intermedie*, 3 oratorios, 15 masses, 3 requiems, 15

cantatas and much other music for the church.

RITTER (1) **Christian** (ca. 1650-after 1725): vice-Kapellmeister and court organist in Dresden, 1683; Royal Kapellmeister in Sweden from 1688; in Hamburg probably after 1704; important composer, said to have influenced J. S. Bach; wrote a 'Sonatina' (toccata) pub. in Andreas Bach's *Klavierbüchlein*; 19 church compositions (partly in tablature), preserved in Upsala Univ.; vocal pieces, of which 4 (incl. a *Te Deum* for double choir and orch., dated 1672) are in the Berlin Royal Library, and a cantata in the Lüneburg Library. (2) **Georg Wenzel** (1747-1808): b. Mannheim, d. Berlin; bassoonist; pub. 2 bassoon concertos and 6 quartets for bassoon and strings. (3) **Peter** (1763-1846): b. Mannheim, d. there; nephew of (2); toured as 'cellist in boyhood; joined Mannheim Orchestra, 1784; became its concert-master, and 1803 Kapellmeister. In composition a pupil of Vogler; he prod. 21 Singspiele, an oratorio ('Paradise Lost') and chamber music; notable as the composer of the chorale 'Grosser Gott, dich loben wir.' (4) **August Gottfried** (1811-1885): b. Erfurt, d. Magdeburg; organist at Erfurt, Merseburg, and Magdeburg; edited the *Urania*, 1844-48; co-editor of the *Orgelfreund und Orgelarchiv*; pub. *Geschichte des Orgelspiels im 14.-18. Jahrhundert* (1884) and *Kunst des Orgelspiels* (2 vols., 9 editions); also 4 organ chorales; preludes, other organ pieces, and 4 choral books; wrote a piano concerto, a quartet, 2 symphonies, 3 overtures, etc. (5) **Alexander** (1833-1896): b. Narva, Russia; d. Munich; violinist; was conductor at Meiningen, Weimar, Stettin and Würzburg. The season 1868-69 he spent in Paris and 1872-73 in Chemnitz, otherwise remaining in Würzburg, where he established a music business in 1875, but sold it in 1885, having entered the Meiningen orchestra under Bülow in 1882. After Bülow's death he lived in Munich. R. was a pioneer in the neo-German movement. His early works were not published, a string quartet of 1865 appearing as Op. 1. After several operatic attempts he prod. 2 short operas, *Der faule Hans* and *Wem die Krone?* both successfully produced at Weimar, 1890, under Richard Strauss; also *Seraphische Fantasia*, for orchestra; *Olaf's Hochzeitsreigen* (a symphonic waltz); orchestral fantasia, *Sursum corda*, *Kaiser Rudolfs Ritt zum Grabe*; also many songs, etc. *Ref.*: III. 213, 214; IX. 420f. (6) **Frédéric Louis** (1834-1891): b. Strassburg, d. Antwerp; pupil of Schletterer and Hauser at Strassburg and of J. G. Kastner at Paris; became professor of music at Fénéstrange Protestant Seminary, Lorraine, 1852; went to Cincinnati, Ohio, 1856, where he or-

ganized the Cecilia Society and the Philharmonic Orchestra; became conductor of the Sacred Harmony Society, New York, 1861, and of the Arion; appointed professor of music at Vassar, 1874; wrote 'The Student's History of Music' (1884), 'History of Music in the Form of Lectures' (Boston, 1870-74), 'Music in England' (New York, 1883), 'Music in America' (1883, 1890, 1893), 'Music in its Relation to Intellectual Life' (1891); also 5 symphonies, overtures, a 'cello and a piano concerto; piano quartet, string quartet, Psalm 4 and 46 for sop. solo, chorus and orchestra; Psalm 45 for female voices with organ; *Hafis*, Persian song cycle, over 100 German songs, etc. *Ref.*: (citations, etc.) IV. 2, 22, 32f, 37, 50, 52, 89, 92f, 102, 112f, 216. (7) **(Raymond-Ritter) Fanny** (1840-): b. Philadelphia, Pa.; American author; wife of Dr. F. L. Ritter; pub. 'Woman as a Musician, an Art-Historical Study' (1877), 'Some Famous Songs, an Art-Historical Sketch,' etc.; transl. Schumann's 'Music and Musicians' and Ehler's 'Letters on Music to a Lady' (1877). (8) (correctly **Bennet**), **Théodore** (1841-1886): b. near Paris; d. Paris; pianist; pupil of Liszt; made successful concert tours; pub. numerous solo pieces for piano, also dramatic scenes and other vocal pieces, and operas, which were not successful. (9) **Hermann** (1849-): b. Wismar; teacher at the Royal School of Music, Würzburg, who introduced a larger type of viola, with fuller and less nasal tone; pub. *Die Geschichte der Viola Alta und die Grundsätze ihres Baues* (1877) and other less important writings. (19) **Felix** (1860-): b. Schneeberg; pupil of the Leipzig Cons.; founder of the Coblenz Conservatory (with Moszkowski), 1889, where he teaches. He is also organist at the Christus Kirche, and the Concert Hall, Coblenz, etc.

RIVAFINOLI, Chevalier (19th cent.): adventurous Italian operatic manager in London, Mexico, New York, etc. *Ref.*: IV. 122.

RIVARDE, Serge Achille (1865-): b. New York City; studied with Dancla at the Conservatoire and with Ondricek; solo violinist, 1885-1890, in the Lamoureux orchestra; in 1899 professor in the London Royal College of Music.

RIVE-KING, Julie (1857-): b. Cincinnati, Ohio; pupil of William Mason, S. B. Mills and Carl Reinecke in Leipzig; concert pianist of international reputation; writer of piano music (*Impromptu*, *Polonaise heroïque*, etc.).

ROBERDAY, François (17th cent.): church organist in Paris and chamber musician to the Queen-Mother; teacher of Lully and composer of fugues, etc., for organ (1660).

ROBERT, Richard (1861-): b.

Vienna; pupil of Epstein, Bruckner, etc.; director of the 'New Conservatory' in Vienna since 1909; composer of an opera, *Rhapsinit*, songs, piano pieces and chamber music.

ROBERT OF NORMANDY. Ref.: I. 205.

ROBINEAU, L'Abbé (18th cent.): French violin composer. *Ref.*: VII. 409.

ROBITSCHKE, Robert (1874-): b. Prague; pupil of Dvořák; chorus director and conductor at the Prague National Theatre and various court theatres; settled in Berlin, 1902; was active until 1904 as director of the Berlin Tonkünstler Society, and then acquired the Klindworth-Scharwenka Conservatory, which he managed together with Klindworth and Ph. Scharwenka. He has composed songs, piano pieces, chamber music, symphonic variations and an overture for orchestra and an opera, *Ahasver*.

ROBLE, Garcia: contemp. Spanish composer. *Ref.*: III. 407.

ROCHLITZ, Johann Friedrich (1769-1842): b. Leipzig, d. there; pupil of Doles in the Thomasschule; first wrote some fiction dealing with musical matters; founded the *Allgemeine musikalische Zeitung*, 1798, which he edited till 1818; director of the Gewandhaus Concerts from 1805. His best known work is *Für Freunde der Tonkunst* (4 vols., 1824-32; 3rd ed., 1868). He composed songs for male chorus; 23rd Psalm; wrote many books for operas, oratorios, cantatas, etc. *Ref.*: VI. 146.

RÖCKEL, August (1814-1876): b. Gorizia, d. Pesth; studied with his uncle, J. N. Hummel, in Weimar, and after acting as conductor in Weimar and Bamberg, went to Dresden in the same capacity. His *Farinelli*, which he had submitted to the Dresden Opera, he withdrew when he heard Wagner's music. Condemned to death in 1849 as one of the leaders of the popular party, Röckel spent 13 years in imprisonment in Waldheim, and on his release was active only in a literary way. Twelve letters from Wagner to Röckel have been published by La Mara (1894; second ed., 1903).

ROCKSTRO (correctly **Rackstraw**), **William Smyth** (1823-1895): b. North Cheam, Surrey; d. London; studied at Leipzig Cons. (1845-46) under Mendelssohn, Plaidy and Hauptmann; returned to London and taught piano and singing; organist and honorary precentor at All Saints, Babbicombe, from 1867; from 1891 gave lectures at the Royal Academy of Music, London, and at the Royal Conservatory of Music, taking a class in plain-song at the latter; one of the foremost English musical antiquaries; wrote 'History of Music for Young Students' (1879), 'Practical Harmony' (1881), 'Rules of Counterpoint' (1882), 'Life of G. F.

Roda

Handel' (1883), 'Mendelssohn' (1884), 'A General History of Music' (1886; 3rd ed., 1897), 'Jenny Lind' (with O. Goldschmidt, 1891); contributor to Grove's 'Dictionary' and to periodicals. Ref.: (quoted) I. 233, 427, 440; VI. 23; VIII. 312; IX. 2.

RODA (1) **Paulus de** (late 15th cent.): a German composer of whom a three- and a four-part composition respectively are to be found in the Leipzig mensural codex of 1494, as well as in the *Cod.O.V.* 208 of the *Bibl. Casinat.* (2) **Ferdinand von** (1815-1876): b. Rudolstadt, d. on the Bülow estate, near Kriwitz; pupil of Hummel in Hamburg from 1842, founding the Bach-Verein in 1855; Musikdirektor at Rostock Univ. from 1857; composed an oratorio, *Der Sünder*; a cantata, *Theomela*; a Passion; *Das Siegesfest*, and scenes from 'Faust,' for chorus; church music; symphonies; also piano pieces, etc. (3) **Cecilio de** (1865-1912): b. Albuñol, Granada, d. Madrid; musicologist; president of the musical section of the Madrid Ateneo (1904); member of the Madrid Academy of Arts (1906). He first attracted attention by his critical articles in the *Epoca*, and has published *Los instrumentos, las danzas y las canciones en el Quijote* (1905), *La evolución de la música* (1906), *Las sonatas de piano de Beethoven* (1907) and *Los Cuartetos de cuerda de Beethoven* (1909).

RODE [Jacques] **Pierre** [Joseph] (1774-1830): b. Bordeaux, d. Château Bourbon, near Damazon; famous violinist; pupil of Fauvel and Viotti; made his début in 1790 with a concerto by Viotti, at the Théâtre Feydeau, where he became leader of the second violins (1790-94); toured the Continent; professor of violin at the newly opened Conservatoire; solo violinist to Napoleon, 1800; with Boieldieu in Russia (1803-04), becoming first violinist to Czar Alexander. His final appearance in Paris, 1828, was a failure. R.'s works include 13 violin concertos; *Thèmes variés* with orchestra; *Cavatine et rondeau* with quartet; the famous 24 *Caprices en forme d'études*; 3 books of violin duos; *Romances françaises*, and *Méthode du violon* (with Baillot and Kreutzer). Ref.: VII. 412, 430, 432f, 451, 456.

RÜDER (1) **Johann Michael** (d. ca. 1740): famous organ-builder of Berlin, who built the great organ in St. Maria Magdalena, Breslau (58 stops). (2) **Fructuosus** (1747-1789): b. Simmershausen, d. Naples; master of the novices and school director at the monastery of San Lorenzo; noted organist and composer of *Der Tod Jesu*, and other church music. (3) **Georg Vincent** (1780-1848): b. Rammingen, Franconia; d. Altötting, Bavaria; court Kapellmeister and opera conductor at Würzburg, 1805-24; Musikdirektor at Augsburg, 1840; Kapell-

Rodolphe

meister to King Ludwig, 1830; composed church music (oratorio *La Messade*, cantata *Cécilia*; masses, psalms, motets, etc.); an opera, *Die Schweden* (Prague, 1842), and a symphony. (4) **Carl Gottlieb** (1812-1883): b. Stötteritz, near Leipzig; d. Gohlis; founded the great Leipzig establishment for music engraving and printing, 1846, the business being perhaps the largest of its kind in the world to-day, employing over 1000 workmen and serving publishing firms in all countries. R. retired in 1876, his sons-in-law, C. L. H. Wolff and C. E. M. Rentsch, having become partners in the firm. Rentsch died in 1889 and a son-in-law of Wolff, KARL JOH. REICHEL (b. 1853) entered the firm, and later became its head. (5) **Martin** (1851-1895): b. Berlin, d. Boston, Mass.; studied at the Royal Hochschule, Berlin, 1870-71; chorus-master at the Teatro dal Verme, Milan, 1873-80; organized the Società del Quartetto Corale, giving performances of classical music, 1875, and conducted opera in various cities; taught singing in Berlin, then taught at Scharwenka's Cons.; became professor at the Royal Academy of Music, Dublin, in 1887, and director of the vocal department in the New England Cons., Boston, in 1892. He composed 3 operas, including *Vera* (Hamburg, 1881); 2 mysteries, *Santa Maria appie della croce* (after Tasso) and *Maria Magdalena* (libretto by R.); 2 symphonic poems, etc. He pub. essays on the condition of music in Italy (in Waldersee's *Sammlung*, 1881), *Studi critici raccolti* (Milan, 1881) and excerpts from his diary (in German, 1882). (6) **Karl** (1860-): b. Hanguard, Rhine Province; studied at the Royal Inst. for Church Music in Berlin; seminary teacher in Siegen and Herford; wrote elementary music methods for schools; also on singing in schools, a *Kleine Musikgeschichte*, and revised Zimmer's *Orgelschule*; also composed songs, choruses, piano pieces, and organ pieces. (7) **Ewald** (1863-): b. in Waldau, Silesia; studied at the Royal Inst. for Church Music; cantor and organist, and since 1898 Royal Musikdirektor at Lauban; composed an organ sonata, motets, etc.

RODIO, Rocco (b. Calabria, ca. 1530): writer on counterpoint (1600); composer of masses (1580) and 2 books of madrigals.

RODOLPHE (or **Rudolph**), **Jean-Joseph** (1730-1812): b. Strassburg, d. Paris; studied horn and violin under his father; violin with Leclair at Paris; first violin in theatres at Bordeaux, Montpellier, and elsewhere; studied under Traetta, 1754; under Jommelli in Stuttgart, 1760; prod. several *Ballets héroïques*; first horn in the Opéra orch., 1765; royal chamber-musician, 1771; professor of harmony at the École royale de chant, 1784; later the Cons.; professor of solfège

Rodríguez Ledesma

in 1799; pensioned in 1802; composed 3 operas for Paris; 2 horn concertos; fanfares for 2 and 3 horns; duos and studies for violin, and other music; wrote *Solfège* (1790) and *Théorie d'accompagnement et de composition* (1799).

RODRIGUEZ LEDESMA, Mariano (1773-1847): b. Saragossa, d. Madrid; Royal court conductor in Madrid; singing teacher of the Princess of Wales, later the Infanta Luise Carlota in Madrid; wrote a *Stabat Mater*, *Lamentations*, and a *Collección de ejercicios de vocalización*.

RODWELL, George Herbert Bonaparte (1800-1852): b. London, d. there; studied with Novello and Bishop; taught harmony at the London Royal College of Music. His compositions include operettas, farces, etc.

ROGEL, José (b. Orihuela, Alicante, 1829): prolific Spanish composer of zarzuelas (65 produced, 1854-80).

ROGER (1) **Etienne** (ca. 1665-1722 or later): Amsterdam music publisher associated with J. L. Delorme, then independent; succeeded by Michel Charles Le Cene (d. ca. 1741). His earliest publications were probably the *Sonate da camera* of A. Steffani (ca. 1695). (2) **Gustave-Hippolyte** (1815-1879): b. La Chapelle St. Denis, near Paris; d. Paris; famous operatic tenor, pupil of Martin and Morin in the Cons.; made his début at the Opéra-Comique (1838), where he sang till 1848; then sang at the Opéra, creating the title rôle of *Le Prophète* in 1849; also toured Germany from 1850; became professor of singing at the Conservatoire in 1868. (3) **Victor** (1854-): b. Montpellier, France; pupil of the École Niedermeyer; composer of light operas, including *Made-moiselle Louloute* (1897), *L'Agence Crook & Co.*, *La petite Tâche* and *Poule blanche* (1899); critic of *La France*.

ROGER-DUCASSE, Jean-Jules (1875-): b. Bordeaux; studied at the Conservatoire under Fauré; won second *prix de Rome*, 1902; composed *Variations plaisantes sur un thème grave*, *Suite française*, *Petite Suite*, *Le joli jeu de Furet*, *Sarabande*, *Au jardin de Marguerite*, *Prélude d'un ballet*, the ballet *Orphée*, a string quartet, a piano quartet and other piano pieces. Ref.: III, xviii, 363.

ROGERI. See RUGIERI.

ROGERS (1) **Benjamin** (1614-1698): b. Windsor, d. Oxford; organist of Dublin Cathedral, 1639; singer in St. George's chapel, Windsor, 1641; Mus. D., Oxford; composed 4-part *Airs for violins* (1653), anthems, services, etc., repub. in collections by Boyce, Page, Ouseley and Rimbault. (2) **Roland** (1847-): b. West Bromwich, Staffordshire; organist of St. Peter's Church there at 11; organist of the principal church, Bangor, 1871-92; Mus. D., Oxford. (3) **Edmund** (1851-): b. Salisbury; or-

ganist of London churches since 1869, now at St. Michael's; conductor of a school chorus, composer of church music, cantatas, operettas, etc. (4) **James Hotchkiss** (1857-): b. Fair Haven, Conn.; studied in Berlin and Paris; composer of two cantatas, songs, piano pieces, anthems, part songs, and music for organ and violin. Ref.: IV, 355; VI, 500.

ROGNONE-TAEGGIO (1) **Riccardo** (late 16th cent.): violinist and composer at Milan; pub. *Canzonette alla Napoletana* (1586), etc. (2) **Giovanni Domenico** (early 17th cent.): son of (1); conductor in Milan; composer of a mass and 2 books of madrigals in 5 and 8 parts respectively (1605, 1619), also a mass (1624). (3) **Francesco** (early 17th cent.): also son of (1); church conductor in Milan; composer of masses, motets, psalms, madrigals, etc.

ROGUSKI, Gustav (1839-): b. Warsaw; studied with Marx, Kiel and Berlioz; professor of composition in Warsaw Conservatory; composed a symphony, masses, motets, 2 string quartets, a piano quintet with wind instruments, a trio, etc.; part-songs and some 50 songs; writer of Polish book on harmony (with Żelenski, 1906).

ROHDE, Friedrich Wilhelm (1856-): b. Altona; studied at the Leipzig Cons.; member of the Balatka Quintet in Chicago, 1878-86; member of the Boston Symphony Orchestra and teacher at the New England Cons., Boston; returned to Germany (Hamburg, Schwerin); composed a symphony, orch. serenade, and other pieces, piano trio, Irish folk-songs for mixed chorus, sacred choruses, male choruses, trios for women's voices and piano, canonic duets and piano pieces.

ROHLEDER (1) **Johann** (18th cent.): pastor at Friedland, Pomerania; composed a *Te Deum* and made attempts to reform the piano keyboard and the existing system of notation; author of *Erleichterung des Klavierspiels vermöge einer neuen Einrichtung der Klaviatur und eines neuen Notensystems* (1792). (2) **Friedrich Traugott** (19th cent.): pastor at Lahn, Silesia; author of *Die musikalische Liturgie in der evangelisch-protestantischen Kirche* (1831), *Vermischte Aufsätze zur Beförderung wahrer Kirchenmusik* (1833), and various articles in the *Eutonia* (1819 et seq.).

RÖHR, Hugo (1866-): b. Dresden; studied at the Conservatory there; conductor in Augsburg, Prague and Breslau; court conductor in Mannheim, where he directed the Academy Concerts; conductor of the Munich court opera; wrote songs, a choral ballad, an oratorio and one opera, *Vater unser* (Munich, 1904).

ROITZSCH, F. August (1805-1889): b. Gruna, near Görlitz; d. Leipzig; editor of classics, including the

complete instrumental works of J. S. Bach (Peters).

ROKITANSKI (1) **Viktor**, Freiherr von (1836-1896): d. Vienna; singer, vocal teacher and composer of songs; pub. *Über Sänger und Singen* (Vienna, 1891; 2nd ed., 1896). (2) **Hans**, Freiherr von (d. 1909, Styria); bass at Vienna court opera (1864-93).

ROLANDT, **Hedwig** (1858-): b. Graz; coloratura soprano; sang in Wiesbaden and the Gewandhaus; her maiden name was Wachutta, her married name Schaaf.

ROLLA, **Alessandro** (1757-1841): b. Pavia, d. Milan; violinist, Paganini's teacher; pupil of Renzi and Conti; court solo violinist at Parma, 1782; later leader of the Ducal orchestra; *maestro* at La Scala, Milan, 1802; solo violinist to the viceroy, 1805; professor of violin and viola at Milan Cons. from its foundation, in 1807. His works include the ballets *Adelasia* (1779), *Pizzarro* (1807), *Eloisa e Roberto* (1805), etc.; symphonies, church music, 3 violin and 4 viola concertos, 6 string quartets, a *quintetto concertante* for strings, etc. *Ref.*: VII. 437.

ROLLAND, **Romain** (1868-): b. Clamecy, Nièvre; educated in Paris and Rome; *Dr. ès lettres*, and instructor in history at the École normale supérieure, Paris, since 1895; founder and head of the musical division of the école des hautes études sociales, and lecturer on musical history there; organized the first international congress for musical history in Paris, and, with J. Combarieu, edited its transactions; co-editor of the *Revue d'histoire et critique musicales*. He pub., 1895, *Les origines du théâtre lyrique moderne (Histoire de l'opéra en Europe avant Lully et Scarlatti)*, which was his dissertation for the doctorate, and which received the prix Kastner-Bourgault (1895); also *Les musiciens italiens en France sous Mazarin et l'Orfèvre de Luigi Rossi* (printed 1901); *Beethoven* (1903), *Vie de Beethoven* (1907), *Musiciens d'autrefois* (1908, 1912), *Musiciens d'aujourd'hui* (1908; 5th ed., 1912); also critical studies on R. Strauss, d'Indy, Saint-Saëns, Perosi, etc., in the *Revue de Paris*, a biography of Handel (1910), etc. His great psychological novel, *Jean-Christophe* (10 vols., 1906-12), dealing with the life of a German musician, is full of sagacious musical criticism and æsthetic comment. It has been translated into English, as also his 'Musicians of Yesterday' and 'Musicians of Today.' He also wrote several dramas, of which some were prod. in Paris and Munich. *Ref.*: (cited, etc.) I. 312f, 325, 336; II. 253, 254, 283f; VI. 348; VIII. 286, 294.

ROLLE, **Johann Heinrich** (1718-1785): b. Quedlinburg, d. Magdeburg; abandoned the study of law and philosophy for a musical career; viola

player in the Berlin court band; organist and municipal Musikdirektor in Magdeburg; composer of Passion music, oratorios, a symphony, etc.

RÖLLIG (1) **Johann Georg** (1710-1790): b. Berg-Giesshübel, Saxony; d. Zerbst; pupil of the Dresden Kreuzschule, musically educated at the expense of Count Brühl von Zalenka und Reinhold, became court organist and chamber musician to the Prince of Anhalt-Zerbst; succeeded J. F. Fasch as Kapellmeister (1758). He composed 14 symphonies, 24 Konzertstücke for various instr., cantatas, etc. (2) **Carl Leopold** (1761-1804): b. Vienna, d. there; harmonica player and inventor of the 'Orphika' and 'Xänorphika' (pianos with bows instead of hammers); introduced his instrument on tours; obtained a position in the Vienna court library, 1797. He wrote a comic opera, *Clarissa* (Hamburg, 1782); pieces for harmonica and Orphika; also pub. *Über die Harmonica* (1787), *Über die Orphika* (1795), etc.

ROMAIN, **Louis de** (1845-1912): b. Angers; d. Freiburg, Switzerland; studied with Mauge, Guiraud, Vogt and Reichel; editor of the periodical *Angers artiste*, writer of analyses, etc.; advocate of the decentralization of French music, and president of the Angers Cecilian Society; pub. only orchestral dance music.

ROMANI (1) **Felice** (1788-1865): b. Genoa, d. Monégia, Riviera; first studied law, but soon turned his attention to drama and became one of the most popular opera librettists of his time, writing over 100 librettos for Mayr, Rossini, Bellini, Donizetti, Mercadante, Ricci, etc. (2) **Pietro** (1791-1877): b. Rome, d. Florence; pupil of his father, Gaetano Romani and of Fenaroli; became conductor in Florence about 1817 and wrote the music for a number of ballets, among which *Gabriella di Vergy* (Milan, 1822) and *Ottavia* (Milan, 1823) were most successful. (3) **Carlo** (1824-1875): b. Avellino, d. Florence; nephew of (2); pupil of his uncle and of Palafuti and Picchianti; wrote recitatives for the first Italian performance of *Freischütz* (Florence, 1842), and produced his own operas, *Tutti amanti* (1847) and *Il mantello* (1852), with a success not duplicated by later works (2 operas, an oratorio). A collection of his posthumous songs has been edited by Venturini. (4) **Romano**: contemporary Italian composer; wrote the operas *Rosana* (Leghorn, 1904) and *Zulma* (ib., 1909).

ROMANINA. See ALBERTINI (3).

RONALD, **London** (1873-): b. London; conductor and composer; studied at the Royal College of Music under Parry, Bridge, Villiers Stanford and Parratt; toured as conductor of comic operas; *maestro al cembalo* at the Italian Opera, Covent Garden, under Augustus Harris; conducted a

grand opera company on tour, and subsequently became accompanist to Mme. Melba; has conducted at Covent Garden and Drury Lane, London, and in Amsterdam, Berlin, Vienna, Leipzig, Bremen and Rome; conductor of New Symphony Orchestra since 1908, and for several seasons has directed concerts in Birmingham and Blackpool; principal of the Guildhall School of Music since 1910; has composed songs for musical comedies, orchestral pieces, ballets, etc. *Ref.*: III. 422, 443.

RONCHETTI-MONTEVITI, Stefano (1814-1882): b. Asti, d. Casale Monferrato; studied in Milan, where he lived as professor and director of the Cons. He composed church music and secular part-songs, among them a national hymn (1849).

RONCONI, Domenico (1772-1839): b. Lendinara, Rovigo; d. Milan; stage-tenor; sang in St. Petersburg, 1801-05; Vienna, Paris, and the chief cities of Italy, appearing at La Scala, Milan, in 1808; director of the Italian opera, Vienna, in 1809; sang in Paris and Italy; at Munich, 1819-20, where he was singing-master to the royal family; founded a singing school at Milan, in 1829; pub. vocal exercises. His son **Giorgio** (1810-1890; b. Milan), who was a famous baritone, opened a music school at Cordova, Spain, in 1863; taught singing in New York for some years after 1867; pub. songs and vocal exercises.

RONG, Wilhelm Ferdinand (early 19th cent.): chamber musician to Prince Henry of Prussia; taught music in Berlin and composed sacred songs, hymns, romances, a duo-drama and songs for patriotic occasions. He wrote text-books on theory and piano playing.

RONGÉ, Jean Baptiste (1825-): b. Liège; won second prix de Rome in Brussels, 1851; composed occasional pieces; then devoted himself with André Hasselt to the rhythmic translation of the texts of dramatic masterpieces, such as *Figaro*, *Fidelio*, *Freischütz*, *Norma*, *Barbiere di Siviglia*, etc. These are not merely free renditions, but careful re-compositions which attempt a perfect parallelism of words and music. He also composed an opera, *La comtesse d'Albany* (Liège, 1877).

RÖNISCH, Karl (1814-1894): b. Goldberg, d. Blasewitz; founder of a pianoforte factory in Dresden, 1845.

RONSARD, Pierre de (1524-1585): b. Châteaufort la Poissonnière, Vermandois; d. Tours; celebrated French poet; was an ardent defender of the unity of poetry and music in the style of ancient lyricism and supplied his *Amours* (1552) with an appendix of polyphonic settings of the love-songs by P. Certon, Claude Goudimel, Jannetquin and Muret. Ronsard was one of the French poets whose verse has most frequently been set to music, and dur-

ing his own time whole collections of his poems were given musical settings by Pierre Cléreau, Phil. de Monte, N. de la Grotte, Jean de Castro, Fr. Regnard, as well as individual numbers by Lassus, Lejeune, Costeley, etc.

RÖNTGEN (1) **Engelbert** (1829-1897): b. Deventer, Holland; d. Leipzig; violinist; studied with F. David in Leipzig Cons.; first violin in the Gewandhaus Orch., 1850-89; succeeded R. Dreyschock as second concert-master; succeeded David as first concert-master, 1873; teacher in the Cons. (2) **Julius** (1855-): b. Leipzig; son of (1); pianist; studied with E. F. Richter, Plaidy, and Reinecke; composition under Lachner, Munich; pub. a violin sonata in B minor about 1871; gave a series of concerts with J. Stockhausen, Stuttgart, 1875; teacher in the Music-School in Amsterdam, 1878; succeeded Verhulst as concert conductor to the Society for the Promotion of Music, in 1886 (retired, 1898); cond. the concerts of the Felix Meritis Society for several seasons; was a co-founder of the Cons., 1885. R. has composed much piano music, including 2 sonatas, and a suite; an operetta, *Toskantsche Ritspetti*; an opera, *Agnete* (Amsterdam, 1914); a piano concerto in D major, a 'cello concerto, a symphony, a serenade for wind instruments; *Gebet* and *Sturmesmythe* for mixed chorus and orch.; a piano trio in B-flat; 3 sonatas for violin and piano; *Oud Nederlandsche amoreuse Liedekens*; songs, etc. His sons are **Julius** and **Engelbert**, violinist and 'cellist respectively, the former for a time member of the Kneisel Quartet, the latter 1st 'cellist of the New York Symphony Orch.

RÖNTSCH, Paul (1843-): b. Leipzig; jurist; director, then president of the Royal Conservatory at Leipzig.

ROOKE, William Michael (1794-1847): b. Dublin, d. London; teacher, pianist, chorus-master at Drury Lane and Vauxhall, London; conductor at Birmingham; operatic composer. *Ref.*: IV. 124 (and footnote).

ROOSEVELT, Hilborne L.: Amer. organ builder. *Ref.*: VI. 408, 411.

ROOT, George Frederick (1820-1895): b. Sheffield, Mass.; d. Barley's Island; pupil of George J. Webb, Boston; assistant organist at Boston; organist of the 'Church of the Strangers,' and teacher in New York, 1844. After a year's study in Paris (1850) he successfully produced his cantata, 'The Flower Queen.' In 1859 he founded the music publishing firm of Root & Cady in Chicago (dissolved in 1871). His works include the cantatas 'Daniel' (1852), 'The Pilgrim Fathers' (1854), 'Belshazzar's Feast' (1855), 'The Haymakers' (1857); popular songs, 'The Battle Cry of Freedom,' 'Tramp, Tramp, Tramp,' 'Just Before

Rootham

the Battle, Mother,' etc. *Ref.*: IV. 222, 246; (patriotic songs) IV. 329.

ROOTHAM, Cyril Bradley (1875-): b. in Bristol, England; composer; studied at Royal College of Music under Stanford and Parratt; organist of St. John's College, Cambridge, and conductor of the University Musical Society. His compositions include an overture and rhapsody for orchestra, four Irish sketches for solo violin and small orchestra, a string quartet, a string quintet, rhapsody for string quartet, works for chorus and orchestra, for solo voice and orchestra, for violin and piano, and for organ; also songs, church music, etc. *Ref.*: III. 442; VI. 379.

ROOY. See VAN ROOY.

ROPARTZ, J. Guy (1864-): b. Quingamp, Côtes du Nord; studied with Dubois and Massenet at the Paris Cons.; also César Franck; conservatory director at Nancy since 1894; composed music to Pierre Loti's *Pêcheurs d'Islande* (1893), a 1-act Briton legend *Le diable cuturier* (1894), and other small operas; also the 3-act *Le pays* (Nancy, 1912; Paris, 1913); Psalm 36 for chor., orch. and organ; a symphony (on a Breton chant) and smaller pieces for orch. (*Les landes, Le convoi du fermier, A Marie endormie, Carnaval, Marche de fête, Dimanche breton*); a fantasy for strings, a string quartet, a violin sonata, organ pieces, piano pieces, songs and part-songs. *Ref.*: mus. ex., XIV. 101.

ROPER, Virginia: contemp. American song writer. *Ref.*: IV. 406.

ROQUET, Antoine-Ernest (1827-1894): b. Nantes, d. Paris; collector of a musical library; author of ten works on musical subjects, including criticism, history and bibliographical notes on the war of Gluckists and Piccinists (pseud. ERNESTE THOINAN).

RORE, Cipriano de (1516-1565): b. Mechlin, d. Parma; composer; pupil of Willaert; *maestro di cappella* at St. Mark's, Venice; appointed assistant *maestro* to Willaert, 1559; succeeded him, 1563, but soon resigned; became *chori praefectus* to Ottaviano Farnese, then Duke of Parma; published his first book of madrigals in 1542, a second in 1543; 5 books of *Madrigali cromatici* (1542-66); *Le vive flamme* (1565); 3 books of motets in 1544, 1547 and 1559 respectively; *Sacrae cantiones seu motetta* (1573); masses, psalms, etc. *Ref.*: I. 273, 275, 302f.

RORICH, Karl (1869-): b. Nuremberg; studied at the Würzburg Royal School of Music; teacher in Weimar, and since 1914 director of the Municipal School of Music, Nuremberg; composer of a symphony, orchestral suites, overture, Academic Festival March, etc., for orch., choruses, fairy play *Ilse*, chamber songs with string quartet, wind quintet,

string quartet, etc., piano pieces and songs.

ROSA (1) **Salvator** (1615-1673): b. Renella, Naples; d. Rome; painter and musician; composed madrigals, cantatas, satires. (2) **Carlo** (or **Carl Rose**) (1842-1889): b. Hamburg, d. Paris; when 12 made tour of England, Denmark and Germany as violinist; studied at the conservatories of Leipzig and Paris; concert-master at Hamburg, 1863-65; played in Crystal Palace, London, 1866; made a concert tour of United States with Mr. Bateman, meeting Euphrosyne Parepa and marrying her in New York, 1867. They organized an English opera company and toured America till 1871, then returned to London. After his wife's death, in 1874, R. continued English opera in leading London theatres. *Ref.*: III. 443.

RÖSCH, Friedrich (1862-): b. Memmingen, Bavarian Swabia; pupil of Wohlmuth and Rheinberger (Munich); founded, together with Richard Strauss and Hans Sommer, the Genossenschaft deutscher Tonsetzer (1898), and was awarded the honorary title of *Dr. jur.* by the University of Jena in 1913. He has written madrigals for male chorus and mixed chorus and songs; pub. *Musikästhetische Streifragen* (1897), and a study of Alexander Ritter (*Musikal. Wochenblatt*, 1898).

ROSE (1) **Carl**. See ROSA, CARLO. (2) **Algernon**: traveller. *Ref.*: (cited) I. 31.

ROSE (1) **Arnold Josef** (1863-): b. Jassy, Rumania; violinist; pupil of Heissler at Vienna Cons.; first violin in the Rosé Quartet; leader and soloist in the Vienna court orch. since 1881, and leader at the Bayreuth Festivals since 1888. (2) **Eduard** (1865-): solo 'cellist of the Weimar court orchestra since 1900.

ROSEINGRAVE, Thomas (?-1750): b. Dublin, d. London; organist at St. George's, Hanover Square, 1725-37, whose compositions include 'Voluntarys and Fugues, Made on Purpose for the Organ or Harpsichord' (1730), 'Solos for the German Flute, with a Thorough Bass for the Harpsichord,' '8 Suites of Lessons' for harpsichords, a concerto for same, fugues for organs or harpsichords (1750). *Ref.*: VII. 43, 44.

RÜSEL, Rudolf Arthur (1859-): b. Münchenbernsdorf (S.-W.-E.): studied music in Weimar; violinist in orchestras at Hamburg, Lugano, Weimar, Rotterdam, and Berlin; court concert-master at Weimar and teacher at the Ducal school there; wrote concertos for violin, for viola and for clarinet, 2 operas, overtures, and quartets.

ROSELLEN, Henri (1811-1876): b. Paris, d. there; studied at the Conservatoire; composed about 200 pieces for piano, for violin; also a trio concertant (piano, violin and 'cello);

Rosellen

wrote also piano method and a *Manuel des pianistes*.

ROSELLI, Francesco (16th cent.): was from 1548 to 1550 *maestro di cappella* of St. Peter's, Rome, and *Magister puerorum* of the Julian Chapel. Only a few motets in MS. remain to bear witness to his skill as a composer of sacred music; but of his secular music various collections of madrigals (five- and six-part) published in Venice and Rome, as well as *Chansons nouvelles* (4, 5, and 6 part) published in Paris, are extant.

ROSENFELD, Leopold (1850-1909): b. Copenhagen, d. there; studied in Germany; composer and teacher of music in Copenhagen. He wrote choral works (some with orch.), songs with German and Danish words, duets and piano pieces.

ROSENHAIN (1) **Jacob** [Jacques] (1813-1894): b. Mannheim, d. Baden-Baden; noted pianist; studied under Schmitt at Mannheim and Schnyder v. Wartensee at Frankfurt; lived in Frankfurt, Paris and Baden-Baden; made several long tours; composed 4 operas, *Der Besuch in Irrenhaus* (Frankfurt, 1834), *Liswenna, Le Démon de la nuit* (Paris, 1851), and *Volage et jaloux* (Baden-Baden, 1863); and 3 symphonies, 3 string quartets, much piano music, including a concerto, several sonatas, trios, etc.; wrote *Erinnerungen an Nicolò Paganini* (1893). (2) **Eduard** (1818-1861): b. Mannheim, d. Frankfurt; brother of (1); pianist and teacher; pub. a serenade for 'cello and piano; piano music, and other works.

ROSENHOFF, Orla (1845-): b. Copenhagen; studied with Lund and Gade; taught theory at the Cons.; wrote chamber music and study works for piano; also pub. 450 4-part exercises, for theoretical study.

ROSENLECKER, Georges (1849-): b. Havre; studied composition with Franck; wrote songs, pianoforte pieces and a lyric opera, *La légende d' Ondine* (Liège, 1886).

ROSENMÜLLER, Johann (1615-1682): d. at Wolfenbüttel; was 'collaborator' at the Thomasschule, organist, and substitute cantor at the Thomaskirche, Leipzig, 1648-55; fled to Hamburg and Italy because of a crime against morality, became Kapellmeister at Wolfenbüttel, 1647. He wrote *Paduanen, Allemenden, Couranten, Balletten, Sarabanden* (3-part, with continuo, 1645); Kapellmeister at the time of his death; wrote *Kernsprüche mehrentheils aus heiliger Schrift* (1648); *Studentenmusik von 3 und 4 Instrumenten* (dance music, 1654); 12 *Sonate da camera a 5 stromenti* (1671 lost); dance suites with Italian sinfonie, and occasional pieces. Ref.: VII. 473; VIII. 125.

ROSENTHAL, Moritz (1862-): b. Lemberg; pianist; youthful prodigy,

playing in concerts at 13 (Vienna, Warsaw, Bucharest, 1878 in Paris and St. Petersburg); studied with Mikuli, Joseffy and Liszt; pianist with European and American reputation; eminent both as technician in the higher sense (tonal color, etc.) and interpreter of masterpieces; pianist to the Rumanian court.

RÖSER [von Reiter], **Franz de Paula** (1779-1830): b. Naarn, d. Pesth; conductor of theatres in Vienna and Pesth; composer of stage works of every description (about 100), produced in Vienna, Linz and Pesth.

RÖSER, Valentin (18th cent.): chamber musician to the Prince of Monaco, also for a time established in Paris and in Vienna; published trio sonatas (in Stamitz's style) in 1768; various sonatas for piano and violin; a number of works for wind instruments; and a French edition of Leopold Mozart's famous 'Violin School' (1770).

ROSES, José (1791-1856): b. Barcelona, d. there; organist, composer and teacher.

ROSETTI (1) **Steffano** (16th cent.): b. Nice; *maestro* in Novara; composer of madrigals (1560, 1566), canzoni (1567) and motets (1573). (2) **Francesco Antonio**. See RÖSSLER.

RÖSIER, Charles (17th cent.): violinist and vice-conductor at the Bonn court; produced 12 6-part sonatas (2 *dessus, haute-contre* bass, *continuo* and trumpet), other instrumental pieces, motets, and a guitar method.

RÖSSLER, Gustav (1819-1882): d. Dessau; teacher of music and composer of the opera *Hermann und Dorothea*, prod. in Dessau.

ROSPIGLIOSI (or **Ruspigliosi**). **Marchese Giulio**, prince of Cervetero (1600-1669): b. Pistoja, d. Rome; was Papal nuncio in Spain, cardinal, and in 1667 became pope, as Clement IX. He was an ardent music lover, and wrote opera text-books for the Roman stage (antedating the Venetian opera and largely overlooked), his work anticipating that done in connection with the Neapolitan comic opera of the 18th century by some fifty years. He was the librettist of the comic opera *Chi soffre speri* (1639, music by Mazzocchi and Marazzoli), *Dal male il bene* (1654, Abbatini and Marazzoli), Marazzoli's *La vita humana* (1656), and Luigi Rossi's *Palazzo incantato* (1642). Ref.: IX. 22, 37, 67.

ROSSARO, Carlo (1828-1878): b. Crescentino, Vercelli; d. Turin; pianist and composer of piano sonatas, character studies, a fantasy for piano and double-bass, and an opera.

ROSSBACH, August (1823-1898): b. Schmalkalden, d. Breslau; professor of classic philology at Breslau; joint-author with Westphal of *Metrik der griechischen Dramatiker und Lyriker* (3 vols., 1845-65).

ROSSETOR (or **Roseter**), **Philip** (d. 1652): lutenist at the London Royal Chapel; wrote a book of airs (1601) and 'Lessons for Consort, etc.' (1609).

ROSSI (1) **Giovanni Battista** (early 17th cent.): monk at Genoa, who pub. a book which contains the solution of certain problems of mensural notation; *Organi de cantori per intendere da se stesso ogni passo difficile*, etc. (1618), also in book of 4-part masses (1618).

(2) **Salomone** (Ebreo) (early 17th cent.): instrumental composer (of Jewish descent) at the court of Mantua ca. 1587-1628; pub. 3-part canzonets (1589) and 4-part madrigals (1614), also 5 books of 5-part madrigals (1600-1622, some repub.); 2- to 3-part *madrigaletti* with continuo (1628), 4 books of sonatas (*Sinfonie e gagliarde*; *Varie Sonate Sinfonie*, etc.) and 3- to 8-part *Cantica*, psalms, hymns and *Laudes* (1620). He was also the composer of the intermezzo of a drama *L'idropica*

(prod. at court marriage festivities, Mantua, 1608, where R.'s sister sang in Monteverdi's *Arianna*); and joint composer with Monteverdi, Muzzio Effrem and Alessandro Guivizzani, of a sacred music drama *Maddalena*. Ref.: VII. 474. (3) **Michel Angelo** (17th cent.): pupil of Frescobaldi;

prod. a sacred opera, *Erminia sul Girdano*, in Rome (1625, printed 1637); pub. *Toccate e correnti d'intavolatura d'organo e cembalo*. Certain harpsichord pieces ascribed to him in modern collections are by GIUSEPPE DI ROSSI

(ca. 1730). (4) **Luigi** (**Aloysius Rubens**) (1598-1653): b. Torremaggiore, Naples, d. Rome; went to Paris as one of 20 singers invited by Mazarin; there prod. the opera *Le mariage d'Orphée*

et *d'Euridice* (1647); also composed *Il palazzo d'Atlante* (Rome, 1642), an oratorio, *Giuseppe*, over 100 cantatas and some church music. He did important work in the development of the cantata form and his arias are frequently in the *da capo* form. Ref.: I. 327, 385f; VI. 104; IX. 19, 20, 22; mus. ex., XIII. 59. (5) **Francesco**, Abbate (ca. 1645-[-?]): b. Bari della Puglia; was canon there; composer of operas, including *Il Sejano moderno*

(Venice, 1680), *Florida* (with P. S. Agostini and L. Busca; Venice, 1687); *La pena degli Occhi* (Venice, 1688), *Mitane* (ib., 1689); also of oratorios (*La caduta dei Giganti*), a Requiem and psalms. (6) **Luigi Felice** (1805-1863): b. Brandizzo, Piedmont, d. Turin; pupil of Raimondi and Zingarelli at Naples; composed church music, masses, Requiems, Te Deums, etc.; translated theoretical works, contributed to the *Gazzetta Musicale* of Milan, etc. (7) **Lauro** (1810-1885): b. Macerata, d. Cremona; pupil of Crescentini, Furno and Zingarelli; conductor at the Teatro della Valle at Rome; eminent composer of operas, of which *La Casa disabitata*

(*I falsi monetari*) was the first suc-

cessful one (his 10th), being prod. at the Scala, Milan, 1834, and then throughout Italy, in Paris, etc. After a failure (with *Amelia*, 1834) he went to Mexico as conductor of an opera troupe, which he later directed throughout Mexico, Havana, New Orleans, Madras, etc., returning to Italy, 1844, where he became director of Milan Cons., 1850, and of Naples Cons., 1871. He wrote in all 29 operas, including the successful *La contessa di Mons*; also an oratorio, *Saul*, elegies on Bellini's and Mercadante's death, a mass, 6 fugues for string quartet, songs, vocalises, etc. (8) **Giovanni Gaetano** (1828-1886): b. near Parma, d. Parma; studied at the Milan Cons.; concert-master at the theatre, organist of the court chapel and director of the Cons. there; municipal conductor in Genoa, 1873-79; composed the operas *Elena di Taranto* (Parma, 1852), *Giovanni Gis-cala* (b. 1855), *Niccolò de' Lapi* (Ancona, 1865), *La contessa d'Altemberg* (Genoa, 1875); a symphony, *Saul* (Paris, 1878), an oratorio, a Requiem, 3 masses, etc. Ref.: II. 187, 196. (9) **Carlo** (1839-) : b. Lemberg (of a Polish mother); studied violin with Menzel in Vienna, then studied art in Venice, but returned to music, studying counterpoint with Tonassi. He wrote a comic opera, symphonies, 2 string quartets, pieces for violin, piano and songs. (10) **Cesare** (1842-) : b. Naples, where he became theatre conductor in 1870; composer of the operas *Il ritratto di perla* (Naples, 1879) and *Babiles* (ib., 1879). (11) **Cesare** (1864-) : b. Mantua; composer of operas, including *I fuggitivi* (Trent, 1896) and *Nadeya* (Prague, German Theatre, 1903).

ROSSINI, Gioacchino Antonio (1792-1868): b. Pesaro, d. Ruelle, near Paris; studied under a piano teacher named Prinetti, with poor results; in 1802 studied under Angelo Tesel; entered the conservatory at Bologna, 1807, studying composition under Padre Mattei and 'cello under Cavedagni the following year; won first prize with cantata *Il pianto d'Armonia per la morte d'Orfeo*. His first opera (one-act opera buffa), *La cambiale di matrimonio*, was produced successfully at San Mosè Theatre, Venice, 1810. The next year he produced in Bologna a two-act opera buffa, *L'equivoca stravagante*, and wrote 5 operas during 1812. He scored his first great success with *Tancredi* in 1813, Venice, followed by *L'italiana in Algeri*. Next he set the famous *Barbiere di Siviglia* and brought it out as *Almaviva, ossia l'Inutile precauzione* (Rome, 1816), out of respect for Paësiello's memory, who had set his masterpiece to the same text. Nevertheless, it was hissed the first night, but was a tremendous success the second, and made the rounds of European cities. In *Elisabetta* (Naples, 1815) R. dis-

pensed with dry recitative, a great innovation. From 1815-23 he was under contract to write two operas a year for Barbaja, at 12,000 lire per annum. During these 8 years he composed 20 operas. He went to England in 1823 for 5 months and returned with \$35,000; then undertook the management for 18 months of the Théâtre Italien, Paris, where he produced several operas with success; was appointed *Premier compositeur du roi* and *Inspecteur-général du chant* for France, to which a salary of 20,000 francs was attached. These positions he lost by the revolution, 1830, but received pension of 6000 francs. In 1829 he prod. *Guillaume Tell* at the Opéra with immense success, then closed his career at age of 37 and passed the rest of his life in the enjoyment of his material wealth. His famous *Stabat mater*, written in 1832, was produced in 1842.

His works include *La cambiale di matrimonio* (1810); *L'equivoco stravagante* (1811); *L'inganno felice*, *L'occasione fa il ladro*, ossia *il cambio della valigia*, *La scala di seta*, *Demetrio e Polibio*, and *La pietra del paragone* (1812); *Tancredi* (Venice, 1813); *L'italiana in Algeri* (1813); *Il figlio per azzardo* (1813); *Aureliano in Palmira* (1814); *Il Turco in Italia* (Milan, La Scala, 1814); *Elisabetta, regina d'Inghilterra* (Naples, San Carlo Th., 1815); *Sigismondo* (1815); *Il Barbiere di Siviglia* (Rome, Argentina Th., 1816); *Torvaldo e Dorliska* (1815); *La Gazzetta* (Naples, 1816); *Otello* (Naples, del Fondo Th., 1816); *La Cenerentola* (Rome, Teatro Valle, 1816); *La gazza ladra* (Milan, La Scala, 1817); *Armida* (1817); *Adelaide di Borgogna* [or *Ottone, re d'Italia*] (Rome, 1818); *Adina*, o *Il califfo di Bagdad* (Lisbon, 1818); *Mosè in Egitto* (Naples, 1818; Paris, as *Moïse en Égypte*, 1827); *Ricciardo e Zoraide* (1818); *Ermione* (1819); *Edoardo e Cristina* (Venice, 1819); *La donna del lago* [after Scott] (Naples, San Carlo Th., 1819); *Bianca e Faliero* (1820); *Maometto II* (Naples, San Carlo, 1820; Paris, revised as *Le Siège de Corinthe*, Opéra, 1826); *Martilda di Ciabrano* (1821); *Zelmira* (1822); *Semiramide* (Venice, Fenice Th., 1823; Paris, Grand Opéra, as *Semiramis*, 1860); *Il viaggio a Rheims*, ossia *L'albergo del giglio d'oro* (Paris Th. Ital., 1825); *Le comte Ory* (augm. and revised version of preceding; Paris, Opéra, 1828); *Guillaume Tell* (Opera, 1829). **CANTATAS:** *Il pianto d'Armonia* (1808); *Didone abbandonata* (1811); *Ciro in Babilonia* (1810); *Egle ed Irene* (1814); *Teti e Peleo* (1816); *Idea* (1819); *Partenope* (1819); *La riconoscenza* (1821); *Il vero omaggio* (1822); *L'augurio felice* (1823); *La sacra alleanza* (1823); *Il Bardo* (1823); *Il Ritorno* (1823); *Il pianto delle Muse* (London, 1823); *I Pastori* (Naples, 1825); *Il serto votivo* (Bologna, 1829).

Besides these he wrote canzonets and arias; also, *Soirées musicales*, 8 ariettas and 4 duets, *Gorheggel e soifeggel per soprano per rendere la voce agile*, hymns, short cantatas, and songs; a *Chant des Titans* for 4 basses with orch.; *Tantum ergo* for 3 male voices with orchestra, *Quoniam* for solo bass, with orch.; *O salutaris*, for solo quartet. *Ref.:* II. 180ff, 503; VI. 339f; VII. 292; VIII. 32; IX. 65, 69, 88, 131, 134, 159, 167, 169, 345, 369; operas, IX. 137ff, 163ff; mus. ex., XIII. 236; portrait, II. 188.

RÖSSL, Damian von (1852-): b. Belts, Russia; studied with Liszt; Russian pianist, teacher and composer in Odessa.

RÖSSLER, Franz Anton [Rosetti] (1750-1792): b. Leitmeritz, Bohemia; d. Ludwigslust, Mecklenburg-Schwerin; abandoned the priesthood for music, and after long wanderings became member of the band of the Count (later Prince) of Ottingen in Wallenstein; became Kapellmeister, then accepted a similar post in Ludwigslust, the court of Schwerin. He wrote a Requiem (which was perf. in memory of Mozart at Prague), 2 oratorios, 34 symphonies and several operas, concertos for piano, for bassoon, for clarinet, for oboe and for horn; string quartets, trios and violin sonatas with piano, etc. His works had considerable vogue in Paris, along with those of the younger Mannheim composers.

ROST (1) **Nikolaus:** pastor at Kosmenz, Altenburg; published 30 *geistliche und weltliche deutsche Gesänge* (1583, 4 to 8 parts); 30 *neue liebliche Galliardt* (4 parts, 2 divisions, 1593-94); and *Cantiones selectissimae* (6- to 8-part motets, 1614); Psalm 127 (1603) and (MS.) other sacred works. (2) **Friedrich Wilhelm Ehrenfried** (1768-1835): b. Bautzen, d. Leipzig; rector at Plauen, then at the Thomasschule, Leipzig; pub. *De insigni utilitate ex artos musicae studio in puerorum educatione redundante* (1800), *Oratio ad renovandam Sæthe Calvisii memoriam* (1805), *De necessitudine, quæ litterarum studiis cum arte musica intercedit* (1817) and, in German, 'What Has the Leipzig Thomasschule Done for the Reformation?' (1817, with a biog. of Rhaw).

ROTH (1) **Franz** (1837-1907): pianist who toured America with Ole Bull; founded a concert orchestra in 1858; conductor at theatres in Vienna and Berlin; composer of music for numerous farces, also dance music. (2) **Louis** (1843-): b. Vienna; brother of (1); theatre Kapellmeister in Berlin; composer of 12 operettas and many other stage pieces. (3) **Philipp** (1853-1898): b. Tarnowitz, Silesia, d. Berlin; cellist, pupil of Wilhelm Müller and Hausmann at the Berlin Hochschule; made many concert tours; founded the Freie musikalische

Vereinigung in 1890; pub. *Führer durch die Violoncell-Litteratur*. (4) **Bertrand** (1855-): b. Degersheim, St. Gallen; pianist; studied at Leipzig Cons. and with Liszt; teacher at the Hoch Cons., Frankfurt; with Schwarz and Fleisch founded the Raff Cons. in 1882; taught at the Dresden Cons. 1885-90; then opened a private music-school at Dresden.

RÖTHIG, Bruno (1859-): b. Ebersbach, Saxony; studied theory, organ and singing in Berlin; cantor and Musikdirektor in Leipzig; founder of a 'Solo Quartet for Church Songs,' comprising his wife, Frl. H. Risch, himself and E. Tannewitz, with which he toured as far as Roumania, Turkey, Palestine, Egypt, also the United States. He composed only a few songs and motets, and pub. *Von Kontinent zu Kontinent* (1900).

ROTHSTEIN, James (1871-): b. Königsberg; studied there under Leimer and Berneker, and with Bargiel and Bruch in Berlin. He has composed a lyric parody opera *Ariadne auf Naxos* (1903), a one-act comedy *Jasmine*, a 3-act popular opera *Die Zarenbraut*; chamber music, choral works, over 200 songs, as well as pieces for 'cello and piano.

ROTTENBERG, Ludwig (1864-): b. Czernowitz, Bukovina; studied under Hfimaly, Fuchs and Mandyczewski; orchestral director in Vienna, conductor at the Brünn Stadttheater, then the Frankfort opera; pub. 30 songs (1914).

ROTTER (1) **Ludwig** (1810-1895): b. Vienna, d. there; organist in Vienna and at the court there; composer of church music, vocal and instrumental, and author of a thorough-bass method. (2) **Kurt** (1885-): b. Vienna; studied there and in Berlin; *Dr. phil.*, 1912, with *Der Schnadahüpfl-Rhythmus*.

ROTTMANNER, Eduard (1809-1843): b. Munich, d. Speier, as cathedral organist; wrote several masses; a Requiem, a Stabat Mater with organ and strings; a 4-part Ave Maria with strings, organ, and 2 horns ad lib.; and many other works in MS.

ROUGET DE LISLE, Claude Joseph (1760-1836): b. Choisy-le-Roi, near Paris; military engineer in Strassburg who wrote both text and music of the *Marseillaise* in 1792. He lived later in Paris and composed *Hymne dithyrambique sur la conjuration de Robespierre et la revolution du 9 thermidor* (1794); *Chant des vengeances* (1798); *Chant du combat* (for the Egyptian army, 1800); 20 romances for voice, piano and violin obligato and 50 *Chants français*. He wrote the texts of 3 operas composed by Della Maria and by Chelard. *Ref.*: V. 182.

ROULLET, Le Blanc du. See **LE BLANC**.

ROUSSEAU (1) **Jean** (17th cent.): gamba player in Paris; pub. 2 books

of *Pièces de viole*, with exercises and directions for tuning the gamba; also a *Traité de la viole* (1687) and *Methode claire, certaine et facile pour apprendre à chanter la musique sur des tons naturels et transposés* (1678, etc.).

(2) **Jean Baptiste** (1660-1741): b. Paris, d. Brussels; poet of odes, etc.; also opera texts for Colosse and Desmarets. (3) **Jean Jacques** (1712-1778): b. Geneva, d. Ermenonville,

near Paris; the celebrated encyclopedist and author of the *Contrat Social*; had no musical training, but at the age of 29 read a paper, *Dissertation sur la musique moderne*, before the *Académie*, in Paris, suggesting reforms in musical notation. He also composed an opera, *Les Muses galantes* (1745), which was produced privately; revised the intermezzo *La reine de Navarre* (by Voltaire and Rameau), which was a failure; and wrote a comic opera, *Le Devin du village* (Opéra, 1752), which continued a success 60 years.

He wrote musical articles for the *Encyclopédie*, which were improved by revision and published under title *Dictionnaire de musique* (1768); engaged in lengthy controversy over relative merits of French and Italian opera, in favor of latter (*guerre des bouffons*). R. also prod. the melodrame *Pygmalion* (1773) with great success, which through misunderstanding of the author's purpose became the model of spoken melodrame; wrote 6 new arias for *Le Devin du village* and a collection of 100 romances and duets.

Crude as a musician, his influence on French music has nevertheless been strong. *Ref.*: I. 162; II. 24, 28f, 32, 35; V. 179f; IX. 85; mus. ex., XIII. 74. (4) **Samuel Alexandre** (1853-1904): b. Neuve-maison, Aisne; d. Paris; studied in the Paris Cons.; won the *Prix Crescent*, 1878, also second *prix de Rome*; prod. a 1-act comedy opera, *Dianorah*, at the Opéra Comique, 1879; his opera *Mérowig* won the prize of the City of Paris, 1891; became first conductor at the Théâtre Lyrique, 1892, and acted as *maître de chapelle* at Ste. Clotilde, harmony professor at the Conservatoire, choral conductor of the Cons. concerts, and music critic of *Éclair*.

He also produced a lyric drama, *La cloche du Rhin*, at the Opéra with great success, and left another, *Leone* (prod. Paris, 1910); has also written a solemn mass, songs, chamber music, organ pieces, piano pieces, etc. *Ref.*: VI. 485f.

ROUSSEL, Albert Charles Paul (1869-): b. Tourcoing (Nord); at first naval officer, since 1894 devoted himself to music; pupil of E. Gigout and Vincent d'Indy at the Schola cantorum, Paris, where he became teacher of counterpoint later. He wrote 2 violin sonatas (1 pub.), a quintet with horn, 4 madrigals (prize of the Société de compositeurs), and pub. a pi-

ano trio, a violin sonata, a divertissement for piano and wind instr., a piano sonata, a piano sonatina, piano pieces; 12 vocal *Mélodies* (1 with orch.); also, for orch., a *Prélude Symphonique Resurrection*, 2 symphonies (*Poème de la forêt*, 4 movements, and *Les évocations*, 3 movements with final chorus), and music for Aubry's *Le marchand de sable qui passe*. Ref.: III. xviii. 315, 363; VIII. 445f.

ROUSSIER, Abbé Pierre-Joseph (1716-ca. 1790): b. Marseilles, d. as canon at Écouis, Normandy; pub. *Sentiment d'un harmoniphile sur différents ouvrages de musique* (1756); *Traité des accords et de leur succession* (1764); *Observations sur différents points de l'harmonie* (1765); *Mémoire sur la musique des anciens* (1770); *Notes et observations sur le mémoire du P. Amiot concernant la musique des chinois* (1779); *Mémoire sur la nouvelle harpe de M. Cousineau* (1782); *Mémoire sur le clavecin chromatique* (1782); etc.

ROVELLI, Pietro (1793-1838): b. Bergamo, d. there, as maestro at the church of S. Maria Maggiore; studied under R. Kreutzer; teacher of Molique while leader at Munich, 1817-19; first violin in theatre orchestra, Bergamo; pub. études for violin.

ROVETTA, Giovanni ([?] -1668): d. Venice; studied with Monteverdi; succeeded him as first maestro at St. Mark's, Venice, in 1644; composed 2 operas, *Ercole* in *Lidia* (1645) and *Argiope* (1649); pub. much church music, including madrigals, motets, masses, etc., during years 1626-62.

ROWALDT, Johann Jakob (1718-1775): organist St. George's Church, Marienburg, West Prussia, and a notable composer of sacred cantatas, for the greater part preserved in MS. in Marienburg. They contain valuable arias with obligato solo instrument or orchestral accompaniment. The recitatives are purposely unrhymed.

ROWBOTHAM, John Frederick (1854-): b. Edinburgh; studied at Oxford, Berlin (Stern Cons.), Paris, Dresden and Vienna; author of 'A History of Music' (3 vols., 1885-87), 'How to Write Music Correctly' (1889), 'Private Life of Great Composers' (1892), 'The Troubadours and Courts of Love' (1895), 'A History of Music to the Time of the Troubadours' (1899) and 'The Lives of Great Musicians' (1908); also composed a mass for double-choir with orch. songs, etc. Ref.: (cited) VIII. 63.

ROYER, Joseph Nicolas Pancrace (1705-1755): b. Savoy, d. Paris; teacher in Paris, 1725; orchestral conductor of the Paris Opéra, 1741; opera inspector, 1753; also took part in the Concerts spirituels (1748). He composed operas and ballets (*Pyrrhus* [1730], *Zaida* [1739], *Almasis* [1747]), clavecin pieces and songs.

ROZE [Abbé] Nicolas (1745-1819):

b. Bourg-Neuf near Châlons, d. St-Mandé n. Paris; Langle's successor as librarian of the Conservatoire from 1807; pub. vocal church music and a *Méthode de plain-chant*.

ROZKOSNY, Josef Richard (1833-): b. Prague; was a pupil of Jiránek, Tomaschek, and Kittl; toured as pianist in Austria, Hungary, Rumania, etc.; settled in Prague and there prod. the operas *Ave Maria*, *Mikuláš* (1870), *Svat ojanské*, *Závišz Falkenštejna*, *Pytláci*, *Popelka* (1885), *Ebba*, *Rübezahl* (1889), and *Satanella* (1898), *Stoja* and *Der Schwarze See* (1906); also wrote overtures, piano pieces, 2 masses for male voices, many songs and choruses. Ref.: III. 180.

RÓZYCKI (1) **Jacek** (late 17th cent.): Polish composer and court conductor for King John Sobieski in Warsaw. He wrote masses, hymns and sacred concertos a cappella and with instruments. (2) **Ludomir** (1883-): b. Warsaw; was a pupil of the Warsaw Conservatory and Humperdinck (Berlin); since 1908 opera conductor and teacher at the conservatory in Lemberg; has composed a music-drama, *Boleslaus der Kühne* (Lemberg, 1909); a series of symphonic poems for orchestra, sonatas for violin, for 'cello and for piano; a piano trio and quartet and many individual pieces for the piano.

RUBENS, Paul A. (1876-): English librettist and composer; contributed songs to 'Florodora' (1899), 'A Country Girl,' 'The Blue Moon' (1905), 'The Dairymaids' (1906) and other musical comedies; composer of 'Lady Madcap' (1904), 'Miss Hook of Holland' (1907), 'My Mimosa Maid' (1908), 'Dear Little Denmark' (1909), 'The Balkan Princess' (1910) and 'The Sunshine Girl' (1912); part composer of 'Three Little Maids' (1902), 'Mr. Popple [of Ippleton]' (1905) and 'The Girl from Utah' (1913); sole or part author of a number of other musical comedies. Ref.: III. 433.

RUBENSOHN, Albert (1826-1901): b. Stockholm, d. there; pupil of David at the Leipzig Cons.; violinist in the court orch., Stockholm, later director of the Cons. there; composer of music for Hostrup's *En Nat mellem Fjedene* (1858) and Björnson's *Halte Hulda* (1865), also a symphony in C, an overture ('Julius Caesar'), a string quartet, songs, and male choruses. Ref.: III. 78f.

RUBERT, Johann Martin (ca. 1614-1680): b. Nuremberg, d. Stralsund; studied in Hamburg and Leipzig; organist in Stralsund; pub. 4-part arias *Friedens-Freude* (1645), *Musikalische Arien* (2-3 parts with 2-3 instr. and continuo, 1647), *Musikalische Seelenerquickung* (2-4 parts with 2-6 instr., 1664), etc.; also (according to Walther's *Lexikon*) *Sinfonien*, *Scherza*, *Balletten*, *Allemanden*, *Couranten* and

Sarabanden for 2 violins and bass (1850), and suites which are important for the 'symphonies,' which form the opening movement (not recovered). *Ref.*: VII. 473.

RUBINI, Giovanni Battista (1795-1854): b. Romano, Bergamo; d. at his castle near Romano; famous tenor; studied under Rosio; made his début at Pavla, 1814, then sang for a time at Naples; appeared in Vienna, 1824, in Milan the following year; then sang with huge success at the Théâtre Italien, Paris, 1825-26. He had further successes in London and Paris, was then secured by Barbaja for Italy, who paid him 60,000 francs; sang in London and Paris, 1832-43; accompanied Liszt to Berlin, 1843; returned to Italy a millionaire, 1845. He pub. 12 *Lezioni di canto moderno per tenore o soprano*, and an album of 6 songs, *L'Addio*. *Ref.*: II. 158, 194; VII. 254; portrait, V. 98.

RUBINSTEIN (1) **Anton Gregorovich** (1830-1894): b. Wechwotynecz, Bessarabia; d. Peterhof, near St. Petersburg; began studying piano at 7 under Alexander Villoing, who took him to Paris, 1839, where in 1840 played before Chopin, Liszt and other notables. Liszt was much impressed and advised further study in Germany; master and pupil went on tour to Holland, England, Scandinavia and Germany, arriving in Moscow, 1843. He went to Germany with his brother Nikolai, 1844, where R. studied composition under Dehn; returned to Russia, 1848, where he enjoyed the patronage of Grand Duchess Helen and produced the operas *Dimitri Donskoi* (1852) and *Sibirskije Ochotniki* (1853); next year gave concerts in Paris and London; returning in 1858, was appointed court pianist and conductor of the court concerts; assumed the direction of the Russian Musical Society, 1859; founded the Imperial Conservatory at St. Petersburg, 1862, remaining director till 1867. He then toured Europe till 1870; made an extended tour of America, 1872, where he played 215 concerts. On Davidoff's resignation, in 1887, R. resumed the directorship of the Imperial Conservatory for three years, after which he removed to Berlin and, in 1892, to Dresden. As pianist R. has in some respects hardly been surpassed, but in his ambition to be recognized as a composer he was disappointed. He attached especial importance to his creation of the 'sacred opera'—virtually oratorio with costumes and scenery. His operas include *Foma Duralchok* ('The Fool') (1858); 'Revenge' (1858); *Die Kinder der Haide* (5-act German grand opera, Vienna, 1861); *Feramors*, or *Lalla Rookh* (3-act German lyric opera, 1863); *Der Thurm zu Babel*, German sacred opera (Königsberg, 1870); 'The Demon' (3-act Russian fantastic

opera, St. Petersburg, 1875); *Die Makabäer* (3-act German opera, Berlin, 1875); *Das verlorene Paradies* (German sacred opera, Düsseldorf, 1875); *Nero* (4-act German opera, Hamburg, 1879); 'The Merchant of Moscow' (3-act Russian opera, St. Petersburg, 1880); *Sulamith* (German Biblical stage play, Hamburg, 1883); *Unter Räubern* (1-act German comic opera, Hamburg, 1883); *Der Papagei* (1-act German comic opera, Hamburg, 1884); *Moses*, German sacred opera (1887); *Christus* (German sacred opera, Bremen, 1895); also a ballet, *La Vigne*. His instrumental works comprise 6 symphonies (op. 40, 'Ocean' in 6 movements with a 7th added); op. 56, op. 95, *Dramatique*; op. 107; op. 111, A min., the tone painting *Russij* (1882), an orch. fantasy (*Eroica*), an orch. suite in E-flat min.; the musical character pictures 'Faust,' 'Ivan IV,' and 'Don Quichote,' 4 concert overtures, 3 violin sonatas, a viola sonata (arr. for violin by David), 2 'cello sonatas, 5 trios, a piano quartet, a piano quintet, 10 string quartets, a piano quintet with wind instr., a string quintet, a string sextet, an octet; also a violin concerto, 2 'cello concertos and a *Romance et caprice* for violin and orch. For PIANO SOLO there are 4 sonatas, a theme and var., 6 preludes, études (op. 23, 81), 6 Barcaroles; *Soirées de St. Petersburg* (3 books), *Miscellanées* (9 books), *Le bal*. *Album de danses populaires*, Tarentella, caprices, serenades and various other pieces (*Kamenoi Ostrow*, op. 10, etc.); also Russian Serenade, Valse *Caprice* in E-flat, Hungarian Fantasy, 3 *Morceaux caractéristiques*, 6 *Préludes*, 5 cadenzas to Beethoven concertos and the Mozart D min. concerto, etc., without opus numbers; also 4-hand pieces (*Bal costumé*, op. 103), a fantasy for 2 pianos, 5 piano concertos (E min., op. 25; F maj., op. 35; G maj., op. 45; D min., op. 70; E maj., op. 94), a *Konzertstück*, op. 113, *Caprice Russe*, for piano and orch.; a fantasy in C, do. His songs comprise 17 opus numbers, his duets two. These are male choruses, some with orch., 6 mixed choruses, and scenes with orch. (*Hekuba* and *Hagar in der Wüste*). As a writer R. is noted for his sharp incisiveness, notably in *Die Musik und ihre Meister* (1892) and his 'Memoirs of 50 Years' (Russian, 1892, Ger. 1895); also pub. 'A Guide to the Use of the Pedal' (1896) and 'Masters of the Piano' (1899). *Ref.*: II. 459; III. xvi, 47ff; songs, V. 127, 323ff, 369; piano works, VII. 295, 331; trio, 579f; orchestral works, VIII. 250f; opera, IX. 406f; mus. ex., xiv, 21; portrait, III. 48; his hand (illus.), VII. 332. (2) **Nicolas** (1835-1881): b. Moscow, d. Paris; brother of (1); pupil of Kullak in piano and Dehn in composition (Berlin, 1844-46), studied jurisprudence in Moscow. He was instrumental in the establishment of the

Moscow Division of the Imperial Russian Musical Society, in which he organized music classes that were the nucleus of the Conservatory (estab. 1866). He was director of the Cons. till his death. He was also a remarkable pianist, having frequently been compared with his brother, but still more important as a conductor (concerts of the Imp. Russian Mus. Soc., etc.) and a teacher (Taneieff, Silloti and Sauer being among his pupils). Two concerts annually in Moscow are devoted to his memory. *Ref.*: III. 18, 111. (3) **Joseph** (1847-1884): b. Staro Konstantinoff, d. (a suicide) at Lucerne; pupil of Hellmesberger and Dachs in Vienna; lived in Wagner's circle from 1872, and helped to popularize his music through piano transcriptions. He made the piano score of *Parsifal*.

RÜBNER, Cornelius (1855-): b. Copenhagen; composer and educator; studied with Gade and Hartmann in Copenhagen, and with Reinecke and David in Leipzig; later with Hans von Bülow and Rubinstein; professor of music and court pianist at Baden-Baden; director of the Philharmonic Society at Karlsruhe from 1892; succeeded MacDowell as professor of music at Columbia University, New York, in 1904. His compositions include a piano trio, songs, piano pieces, a festival overture, a symphonic poem, *Friede, Kampf und Sieg*, a festival cantata, a violin concerto, a 3-act ballet, *Prince Ador* (1903). *Ref.*: IV. 267.

RUCKAUF, Anton (1855-1903): b. Prague, d. Alt-Erla; pupil of the Prague Organ School and Proksch, of Nottebohm and Navrátil; lived in Vienna and is reckoned among notable modern song composers because of the expressive cast of his melodies and the thorough construction of his piano accompaniments. Beside numerous songs, he composed duets, a *cappella* and accompanied choruses, a violin sonata, a piano quintet and piano pieces; also an opera, *Die Rosenthalerin* (Dresden, 1897).

RUCKERS, celebrated family of harpsichord makers at Antwerp, active in the 16th and 17th centuries. (1) **Hans** (senior) ([?] - ca. 1640): member of the guild of St. Luke in 1579; his four sons were (2) **Hans** (jun.) (b. 1578); (3) **Franz** (b. 1576); (4) **Andreas** (b. 1579); and (5) **Anton** (b. 1581). (6) **Andreas**, the Younger (1607-1667), the son of (4), was the last prominent member of the family, whose instruments were especially popular in England.

RÜCKERT: German poet. *Ref.*: IX. 188.

RUSSICKSKA. See RUZICKSKA.

RUDESDORFF, Hermine [*Küchenmeister*] (1822-1882): b. Ivanovskoy, Ukraine; d. Boston, Mass.; soprano; daughter of the violinist, Jo-

SEPH R. (1788-1866: concert-master in Königsberg); pupil of Berdogni, Paris, and de Micherout in Milan; made her début in Mendelssohn's 'Song of Praise' in the Leipzig Gewandhaus; sang in opera at Karlsruhe, Frankfurt, Berlin and London; settled as teacher in Boston, 1871 (teacher of Emma Thursby).

RUDHART, Franz Michael (d. Munich, 1897): writer on the history of the Munich court opera (only 1 vol., pub. 1865); also on 'Gluck in Paris' (1864).

RÜDINGER, Gottfried (1886-): b. Lindau, Bodensee; studied composition with Max Reger; has written pieces for piano, for violin and piano, 'cello and piano, choruses, chamber music and a symphony for 'cello and orchestra (op. 11).

RUDOLPH (1) **Emperor of Austria** (16th cent.). *Ref.*: VI. 430. (2) **Archduke of Austria** (18th-19th cent.). *Ref.*: II. 133; VII. 575.

RUDOLPH (Rodolphe), Johann Joseph (1730-1812): b. Strassburg; d. Paris; virtuoso horn-player and composer; was active in orchestras in Bordeaux, Montpellier and Parma (1754), where he studied with Traetta; at Stuttgart (1761-66), where he was a pupil of Jomelli; then went to Paris, where he became first horn-player at the Opéra and (1770) royal chamber musician. He was professor of harmony at the école royale (1784), and lost his position in the Revolution, but was appointed professor of *solfège* at the Conservatoire in 1799. He composed 6 operas, 2 ballets, *Rinaldo* and *Medea* (Stuttgart, 1761, 1763), concertos and other pieces for the horn, violin duets and studies; also pub. some theoretical works, at one time highly valued.

RÜDOREFF, Ernst Friedrich Karl (1840-): b. Berlin; composer; studied under Bargiel at the Leipzig Cons., with Moscheles, Plaidy and Rietz, and under Hauptmann and Reinecke; teacher of piano at the Cologne Cons., 1865-1869; head of the piano department, Royal High School, Berlin, 1869-1910; director of the Stern Gesangverein, 1880-1890; founded the Bach-Verein, 1867. He composed 3 symphonies, 3 overtures, a ballade for orchestra, 2 serenades for orchestra, works for chorus and orchestra, songs for chorus, piano pieces, songs, etc.; published *Briefe von K. M. von Weber an Hinrich Lichtenstein* (1900); revised the academic *Urtextausgabe* of Mozart's concertos and piano sonatas, had a share in the Brahms edition of Chopin, and published the first edition in score of Weber's *Euryanthe*; also orchestrated Schubert's *F-sharp Fantasia*.

RÜFER, Philippe Bartholome (1844-): b. Liège; pianist and composer; studied at the Liège Cons.; Musikdirektor at Essen, 1869-1871; successively teacher of piano at the

Ruffo

Stern Cons., at the Kullak Cons., and again at the Stern Cons., from 1871; has composed a symphony, 3 overtures, a scherzo for orchestra, a string quartet, a violin sonata, a trio, 2 suites for piano and 'cello, an organ sonata, the operas *Merlin* and *Ingo*, songs, piano pieces, etc.

RUFFO, Vincenzo (16th cent.): b. Verona, d. there as *maestro* of the cathedral; pub. much church music, including 5-part motets, masses, madrigals, psalms, magnificats, etc., during the years 1551-78.

RUFINATSCHA, Johann (1812-1893): b. in the Tyrol, d. Vienna; teacher of note. Brüll was among his pupils. He wrote 5 symphonies, 4 overtures, a piano concerto, songs, etc.

RUGGERI, or Ruggieri, Giovanni Maria: Venetian composer; brought out 10 operas from 1696 to 1712; published *Scherzi geniali ridotti a regola armonica in 10 sonate da camera a 3, cioè, 2 violini e violine o cembalo* (1690); *Suonate da chiesa a due violini e violone o tiorba, con il suo basso continuo per l'organo* (1693); also 12 cantate, with and without violin (1706). *Ref.*: VII. 391, 402, 478.

RUGGI, Francesco (1767-1845): b. Naples, d. there; studied with Fenaroli; conductor in Naples; taught counterpoint and composition at the Royal Conservatory there, Bellini and Carafa being among his pupils. He wrote sacred music and also 3 operas.

RUGGIERI. See RUGGERI and RUGGERI.

RUGIERI: Cremonese family of violin builders, the most eminent being **Francesco** (ca. 1670-1692) and his son **Vincenzo** (both having DETTO IL PER added to their names). Two other makers of violins, **Giovanni Battista** [Bononiensis] and **Pietro Giacomo** [Brixiae] **Rogeri**, the former of whom worked in Cremona and the latter in Brescia, are not related to the R. family.

RÜHL, Friedrich Wilhelm (1817-1874): b. Hanau, d. Frankfurt; founder of the 'Rühlsche Gesangverein'; wrote an elementary Singing Method.

RÜHLMANN, [ADOLF] Julius (1817-1877): b. Dresden, d. there; studied under Tillmann and Otto; tenor trombone in the royal orch., in 1841; Royal Inspector of Instruments, 1873; co-founder of the Dresden Tonkünstlerverein; president from 1855; professor of piano and history of music at the Cons.; wrote *Geschichte der Bogeninstrumente* (1852); also a series of historical essays for the *Neue Zeitschrift für Musik*.

RUKEN, Jan W.: contemporary Dutch opera composer (*Norma*, Rotterdam, 1809; *Der falsche Zar*, Deventer, 1895).

RUMMEL (1) **Christian** (1787-1849): b. Brichsenstadt, Bavaria; d.

Rungenhagen

Wiesbaden, where he was Kapellmeister, 1815-41; pianist, violinist and clarinetist; composer for wind instruments. (2) **Joseph** (1818-1880): b. Wiesbaden, d. London; son of (1); ducal Nassau court pianist, composer for piano. (3) **August** (1824-1886): b. Wiesbaden, d. London; also son of (1); pianist. (4) **Franz** (1853-1901): b. London, d. Berlin; son of (2); studied at Brussels Cons.; pianist; teacher at Stern Cons., Berlin; Ducal (Anhalt) professor; composer for piano. (5) **Walter Morse:** contemp. American composer; resident in Berlin; wrote songs, piano pieces, etc. *Ref.*: IV. 448f.

RUNCIMAN, John (d. London, 1916): distinguished English music critic and writer, from 1894 music editor of the 'Saturday Review,' which for a time he himself published; he was also the editor of the musical quarterly 'The Chord,' and of 'The Musicians' Library'; author of 'Richard Wagner, Composer of Operas' (1913). His collected essays appeared in 1889 under the title of 'Old Scores and New Readings.'

RUNG (1) **Henrik** (1807-1871): b. Copenhagen, d. there as chorus-master at the opera; cond. of the Cecilia Society for old church music, founded by R. in 1852; wrote 7 operas, popular songs and incidental music to plays. (2) **Frederik** (1854-1915): b. Copenhagen, d. there; son of (1) and active in the Danish capital as conductor and choral director. He composed a ballet, *Aditi*, incidental music for dramas, a symphony and suite for orchestra, piano pieces, and many Danish, Czechish, French and German songs.

RUNGE, Paul (1848-1911): b. Heinrichsfeld, Posen; d. Colmar, Alsace; pupil of the Royal Institute for Church Music and Julius Schneider (Berlin); was active from 1873 until his retirement as a teacher of singing at the Colmar *Gymnasium* in Alsace. He composed a few choral works, but attracted greater attention with his musico-historical writings. These deal principally with medieval music and include *Gesänge der Geister des Pestjahres 1349* (1899); *Die Notation des Meistersangs* (1907); and *Die Sangesweisen der Colmarer Handschrift*, etc. (1896), which offered new points of departure in the reading of Minnesinger and Troubadour notation.

RUNGENHAGEN, Carl Friedrich (1778-1851): b. Berlin, d. there; pupil of Benda; vice-conductor of the Singakademie, 1815, succeeding Zelter as first conductor, 1833; soon appointed teacher in the School of Composition; composed 4 operas, 3 oratorios, several sacred and secular cantatas, a mass for male voices, a Te Deum, 30 motets, 30 four-part songs and chorales, over 100 sacred and 1000 secular songs,

Rünger

symphonies, quartets, etc. *Ref.*: III. 6.

RÜNGER, Julius (1874-): b. Holic, Hungary; studied conducting and organ in Prague and after Angelo Neumann's discovery of his voice (baritone) singing with Gianini (Milan) and Vogl (Prague). R. sang in opera in Mayence, Magdeburg, Berlin, and made tours in South America, India and Australia, singing Wotan in the Melbourne production of *Die Walküre* (1906). He has composed songs, masses, compositions for orchestra, etc.

RUNZE, Maximilian (1849-): b. Woltersdorf, Pomerania; well known as biographer and student of Loewe and his works. He has edited a complete edition of the ballads, legends and songs of Loewe (17 parts, 1899-1903); and a number of books and essays on phases of Loewe's artistic activity: *Goethe und Loewe* (1901), *Die musikalische Legende* (1902), *C. Loewe, eine ästhetische Beurteilung* (1884) and others.

RUOLZ, Henri (1808-1887): b. Paris, d. there; pupil of Berton, Lesueur, Paer and Rossini; made his début with the comic opera *Attendre et courir* (Paris, 1830), and his greatest success with *Lara* (Naples, 1835); also wrote other operas, a cantata, 'Joan of Arc,' songs, choruses, trios and a string quartet (1830).

RUPFF, Konrad (16th cent.): German composer of chorales, etc.; associate of Luther and Walther. *Ref.*: I. 290f.

RUSKIN, John. *Ref.*: (quoted) II. 267.

RUSPIGLIOSI. See ROSPIGLIOSI.

RUSSELL (1) Lillian (1861-): b. Clinton, Ia.; soprano; studied with Mme. Scheremburg and Leopold Damrosch; engaged as a ballad singer by Tony Pastor and later sang in the chorus of 'H. M. S. Pinafore'; after appearing for some time in burlesque at Tony Pastor's she joined the McCaull Opera Co., with which she toured in 1881-1882, singing the title rôle in 'Patience,' etc.; sang in London in 1883-1884, and subsequently, after a short concert tour in the U. S., joined the Casino Theatre Co., New York (1885); well known in New York for the next twenty years in comic opera and with the burlesque company of Weber & Fields; later appeared in vaudeville and drama. *Ref.*: IV. 178.

(2) **Henry**: b. London, England; opera director; studied singing at the Royal College of Music and subsequently engaged in teaching, among his pupils being Ben Davis; also treated the voices of Eleonora Duse, Alice Nielsen, Mary Garden and others; directed two seasons of opera at Covent Garden (1903-04); subsequently brought his San Carlo Opera Co. to Boston and made annual tours until 1909, when he

Ruta

was appointed director of the newly erected Boston Opera House; elected an advisory associate of the Metropolitan Opera House, New York; has given a season of opera at the Théâtre des Champs Élysées, Paris. *Ref.*: IV. 172f. (3) **Alexander**: contemp. American organist, choral conductor and composer of songs, etc. *Ref.*: IV. 439f.

RUST (1) Friedrich Wilhelm (1739-1796): b. Wörlitz, near Dessau; d. Dessau; pupil of the violinist Höckh, Zerbst, 1762, and of Franz Benda, 1763, at Berlin, under the patronage of Prince Leopold III of Anhalt-Dessau, whom he accompanied to Italy, 1765, and who appointed him court musical director, 1775; composed for his instrument (sonatas), also piano sonatas; also brought out several stage pieces and wrote incidental music to plays and considerable instrumental music. One of his violin sonatas was pub. by his grandson (4), who revised it and added details, so that the judgment on R.'s importance was falsely influenced. *Ref.*: VII. 98, 100f, 117, 129, 416. (2)

Johann Ludwig Anton: brother of (1); pupil of Bach; composer. *Ref.*: VII. 117. (3) **(Rusti), Giacomo** (1741-1786): b. Rome, d. Barcelona; was a pupil of the della Pieta conservatory, Naples; from 1767 on, cathedral choir-master in Barcelona and produced, in part before his Spanish appointment, in part after it, in Venice, Milan, etc., some 26 Italian operas (1763-1786).

Of his sacred compositions nothing is known. (4) **Wilhelm Carl** (1787-1855): son of (1); organist at Vienna, 1819-27; then teacher in Dessau; published pieces for piano and organ. (5) **Wilhelm** (1822-1892): b. Dessau, d. Leipzig; grandson of (1), nephew and pupil of (4), later pupil of F. Schnelder; music teacher in a Hungarian nobleman's family, 1845-48; taught in Berlin, 1849; entered the Singakademie and joined the Leipzig Bach-Verein, 1850; organist of St. Luke's, 1861; conductor of the Berlin Bach-Verein, 1862-74; Royal Musikdirektor, 1864; teacher of theory and composition at Stern Conservatory, 1870; organist of the Thomaskirche, Leipzig, 1878; also teacher in the Conservatory there; succeeded Richter as cantor of the Thomasschule, 1880; was editor of several volumes of the Bach edition prepared by the Bach-Gesellschaft. His compositions include motets, sacred choruses, vocal soli with orchestra or organ, songs, etc. *Ref.*: VI. 88.

RUTA, Michael (1827-1896): b. Caserta, d. Naples; pupil of Mercadante; composer of patriotic hymns during the Lombardy campaign, in which he participated; professor at the Naples Cons.; composer of several operas, much church music, including masses in the Palestrina style, others with orch., vocal works of various kinds,

Ruthard

piano pieces; author of several theoretical works.

RUTHARD (1) **Friedrich** (1800-1862): d. as oboist in the Stuttgart court orch.; pub. 2 books of chorales; comp. for oboe and for zither. (2) **Julius** (1841-1909): son of (1); violinist in the court orch., 1855; Kapellmeister in the theatre at Riga, 1871, at Leipzig, 1882, and at Bremen since 1885; wrote songs and incidental music to Björnson's *Hulda*. (3) **Adolf** (1849-): b. Stuttgart; son of (1); studied at the Cons.; music teacher in Geneva, 1868-1885; teacher of piano at the Leipzig Cons. since 1886; composed much piano music, including *Menuet*; *Romanze*; *Morceaux de genre*; 6 preludes, 2 preludes and fugues; *Nordisches Ständchen*; 3 rondos; *Deux mélodies intimes*; *Soirée dansante*; 6 waltzes; *Schritt für Schritt* (12 4-hand pieces); sonata for 2 pianos; *Trio pastorale* for piano, oboe, and viola; wrote *Das Klavier; ein geschichtlicher Abriss*; a *Chormeisterbüchlein* of short biographies; 3rd and 4th editions of *Wegweiser* by Eschmann.

RUTINI, Giovanni Marco (or **Placido**) (ca. 1730-ca. 1797): b. Florence, d. there; composer for the piano; pub. a series of books of sonatas, each containing six, also produced several operas. There is some confusion concerning his given names and it may be that two brothers existed, of whom one was called G. Marco, the other G. Placido.

RUZICKA: Hungarian composer; one of the first to write a Hungarian national opera ('*Béla's Flight*,' 1833). *Ref.*: III. 189.

RYBA, Jakob Jan (1765-1815): b. Przesstiez, Bohemia; d. Rocsmittal, as rector of the Gymnasium; composed

Ryelandt

much church music, including masses, motets, offertories, etc.; also 6 comic operas and melodramas, 35 symphonies, 38 concertos for different instruments, and a large quantity of chamber music.

RYBAKOFF, Sergel (1867-): studied history and philosophy at St. Petersburg University, music at the Conservatory. After extensive travels in the East of Russia and in Turkestan, he wrote 'Poetic Metaphor Among the Tarars and Baschkirs' (St. Petersburg, 1895, with 40 melodies, in Russian); 'The *Kurai*, a Musical Instrument of the Baschkirs' (1896); 'The Music and Songs of the Ural Mohammedans' (1897, 204 melodies); and various essays in periodicals; also original songs.

RYCHNOVSKY, Ernst (1879-): b. Janowitz, Bohemia; studied in Prague and Berlin; editor of the monthly *Deutsche Arbeit* in Prague and music critic of the Prague *Montagsblatt*. He has published musico-historical and biographical works, among the latter, biographies of Spohr, Schumann, Leo Blech, Haydn, Kittl, Liszt; has written a study of 'Beethoven's Ninth Symphony,' analytical guides to operas, and edited a reissue of F. Niemetschek's biography of Mozart (1905).

RYDBERG: Finnish poet. *Ref.*: III. 102.

RYELANDT, Joseph (1870-): b. Bruges; studied with Tinel in Brussels; pub. a violin sonata, a 'cello sonata, a piano quintet, a sonatina for oboe and piano, and other pieces for piano; choral works with orch., sacred songs and *Idylle mystique* for soprano and orch.; also 2 symphonies, 3 quartets, and other chamber music (in MS.).

S

Saar

SAAR, Louis Victor [Franz] (1868-): b. Rotterdam; studied music with Rheinberger and Aber at the Munich Academy, and with Brahms in Vienna; also in Berlin as Mendelssohn scholar (1891); accompanist at the Italian Opera, teacher at the National Cons. and critic of the *Staats-Zeitung* in New York; teacher at the Cincinnati College of Music since 1906. His compositions include songs, ballads, piano pieces (incl. a suite, also scored for orch.) and 4-part choruses.

SABATIER, Caroline. See UNGER.

SABBATA, Vittore de (1892-): b. Trieste; studied with Saladino and Orefice at Milan Cons.; comp. *Risveglio matutino*, a suite in 4 movements, *Tra fronda e fronda*, *Idillio* and *Merrigio*. Ref.: III. 382, 389, 391.

SABBATINI (1) **Galazzo de** (17th cent.): b. Pesaro; maestro to the Duke of Mirandola; composer of madrigals (1625-26), *Sacrae laudes* (1637-41), do. with organ (1642), 3 books of madrigals with instruments (1627, 1630, 1636), litanies (1676), and *Sacri laudi e motetti a voce sola* (1639). (2) **Luigi Antonio** (1739-1809): b. Albano Liziale, d. Padua; studied with Padre Martini and with Vallotti in Padua; became maestro at the church of the Twelve Apostles, Rome, and succeeded Vallotti as maestro at the Antonio Basilica in Padua. He adopted Vallotti's system of theory, and pub. *Gli elementi teorici della musica colla pratica de medesimi in duetti e terzetti a canone* (1789), *La vera idea della musicali numerichi signature* (1799), *Trattato sopra le fughe musicali, etc.* (1805), *Notizie sopra la vita e le opere del R. P. Fr. A. Vallotti* (1780). His compositions (Requiem for 3 tenors and bass, etc.) are MS.

SABIN, Wallace: contemp. American composer; wrote music for grove play 'St. Patrick at Tara,' 1909, etc. Ref.: IV. 398.

SACCHETTI, Liberius (1852-): b. Bessar, Govt. Tamboff; studied at St. Petersburg Conservatory (Davidson, Johanness, Rimsky-Korsakoff), teacher there, 1878, professor, 1886; lectured on æsthetics at the Academy of Art, 1887-94; was made assistant librarian St. Petersburg Public Library, 1895; honorary member Bologna Philharmonic Academy, 1888. In addition to works on theory, he has written 'Short

Sachs

Chrestomathy of Musical History' (St. Petersburg, 1900), 'Handbook of Musical Theory' (1897), and 'From the Realm of Æsthetics and Music' (St. Petersburg, 1896).

SACCHI, Giovenale (1726-1789): b. Barlo, Como; d. Milan; monk and theoretician; pub. *Del numero e delle misure delle corde musicali e oro corrispondenze* (1761); *Della divisione del tempo nella musica, nel ballo e nella poesia* (1770); *Della natura e perfezione dell' antica musica de' Greci* (1778); *Delle quinte successive nel contrappunto e delle regole degli accompagnamenti* (1780); *Don Placido, dialogo dove cercasi se lo studio della musica al religioso convenga o disconvenga* (1786); also biographies of Carlo Broschi, 1784, and Benedetto Marcello, and epistolatory criticisms and apologies.

SACCHINI, Antonio Maria Gasparo (1734-1786): b. Pozzuoli, Naples; d. Paris; studied violin with Fiorenza, singing with Manna, and composition with Durante (together with Piccini and Guglielmi). He first composed operas for minor theatres; then *Semiramide* (1762) for Rome; then *Semiramide nell' Indie* (1763) for Venice, and by 1770 had already written 50 works. He left Italy in 1771, wrote operas for Munich and Stuttgart; celebrated a triumph in London with *Il gran Cid*, *Tamerlano*, *Lucio Vero*, *Niteti*, *Perseo* (1772-82), fell into debt and went to Paris. There he composed under Gluck's influence *Dardanus* (1784), and *Oedipe à Colonne*, his most important work, produced in 1786. Beside his many operas, which were not alone melodious but of almost classic workmanship, he wrote masses, psalms and other church music; trio sonatas and chamber music, among the last-named 6 attractive quartets (op. 2) which prefigure Mozart. Ref.: II. 14; IV. 74, 79; IX. xii, 21, 39, 40, 41, 59, 130.

SACHS (1) **Hans** (1494-1576): b. Nuremberg, d. there; the most famous of the Meistersingers, was in reality (as Wagner has pictured him in his *Meistersinger von Nürnberg*) a shoemaker by trade. As poet he was so prolific that by 1567 he had written more than four thousand poems (*Meisterschulgedichte*), 1700 tales and 200 dramatic poems. The melodies of these are printed in G. Münzer's edition

Sachse-Hofmeister

of Puschmann's *Singebuch* (1906). *Ref.*: I. 223ff; II. 421; III. 190; V. 146; VI. 27; IX. 289. (2) **Melchior Ernst** (1843-): b. Mittelsinn, Lower Franconia; student at Milan Cons. and with Rheinberger; conductor, teacher of harmony; founder of the Tonkünstlerverein there and conductor of a male chorus; composed one opera, *Palestrina* (Ratisbon, 1886), a choral ballade with orch., a *Paternoster* for chorus, an oratorio in 7 divisions, *Kains Schuld und Sühne* (Munich, 1912), also a symphony, music for piano, songs, etc. (3) **Julius** (1830-1888): b. Waldhof, Meiningen; d. Frankfurt; studied with Kessler and Rosenhain; concert pianist, composer of piano music. (4) **Kurt** (1881-): b. Berlin; studied piano and composition with Schratzenholz, clarinet with Rausch and art and musical history at the Univ.; *Dr. phil.*, 1904; pub. *Musikgeschichte der Stadt Berlin bis zum Jahre 1800* (1908), *Musik und Oper am kurbrandenburgischen Hofe* (Berlin, 1910), *Reallexikon der Musikinstrumente* (Berlin, 1914), *Die Musikinstrumente Indiens und Indonesiens, zugleich eine Einführung in die Instrumentenkunde* (Berlin, 1915) and essays on similar subjects in musical periodicals; also composed songs. *Ref.*: (cited) VIII. 77.

SACHSE-HOFMEISTER, Anna (1852-1914): b. Gumpoldskirchen, near Vienna; d. Berlin; dramatic soprano; studied in Vienna; début in Würzburg, 1870, in *Les Huguenots*; sang at Frankfurt; married (1878) Dr. Max Sachse, a Berlin tenor; after further studies with G. B. Lamperti was engaged in Leipzig, then as prima donna at the Berlin court opera.

SACK, Johann Philipp (1722-1763): b. Harzgerode, Anhalt; d. Berlin; studied with E. H. Graf; assistant organist in the Berlin Cathedral, 1747, then organist, 1755; composed songs and piano pieces.

SACKS, Woldemar (1868-): b. Riga; at first followed a commercial career; self-taught in music, composer of widely sung *Lieder*.

SACRATI, Francesco [Paolo] (d. Modena, 1650): court conductor at Modena; composed the operas *Delia* (1639), *La finta pazza* (1641; also prod. in Paris by the troupe invited by Mazarin, 1645), *Bellerofonte* (1642), *La Venere gelosa* (1643), *Ulisse errante* (1644), *Proserpina rapita* (1644), *Semiramide* (1648), *L'isola d'Alcina* (1648); also 2 books of 1- to 4-part madrigals (not preserved). *Ref.*: IX. 22.

SAERCHINGER, César (1884-): b. Aachen; studied at Francke Stiftung, Halle (music under Prof. Zehler), in New York and Paris, also singing with his mother, MME. ANNA S. (1858-); and piano and theory with Benjamin Lambord, with whom he founded, in 1912, the Modern Music Society of

Saint-Foix

New York (secretary, 1912-15); contributed musical articles to American biographical encyclopedias (Appleton's, etc.); musical editor of the 'International', 1913-14; of 'Current Opinion' from 1916; managing editor of 'The Art of Music' (14 vols., 1913-16); editor 'Who's Who in Music' (1916-17); author of 'The Opera Since Wagner.'

SAFFIEDDIN. See ABD EL MUMIN.

SAFONOFF, Vasily Ilyitch (1852-): b. Iziursk, in the Caucasus; son of a Cossack general; studied piano with Leschetizky, theory with Sike and Zarembo; graduated at St. Petersburg conservatory, 1880. After concertizing with Davidoff (1880-85), he taught at the St. Petersburg Cons.; since 1889 successor of Taneieff as director of Moscow Cons.; conductor of the Russian Imperial Musical Society orchestra for some time; conductor of the New York Philharmonic Society, 1906-09, and has appeared as 'guest' conductor in various other cities. *Ref.*: IV. 184.

SAGH, Joseph (1852-): b. Budapest; pupil and son-in-law of Cornelius Abrányi; writer of dictionary of musicians in Hungarian (1877) and a School Singing Method (1873); editor of *Zenelap*, a musical paper which he founded.

SAGITTARIUS. See SCHÜTZ.

SAHLA, Richard (1855-): b. Graz; studied at Leipzig Cons., violinist in Leipzig, concert-master in Göttingen, member of the Vienna court opera orchestra; Royal concert-master in Hanover; conductor at Bückeburg, founder of the orchestra school and an oratorio society there. His compositions include a Rumanian rhapsody, violin Konzertstücke, songs, etc.

SAHLERTZ, Ludwig Ferdinand (1812-1886): b. Copenhagen, d. there; operatic tenor in Copenhagen, created Gluck's Orpheus in Danish (1846).

SAINT (abbr. *St.*). For persons canonized by the church see their proper names.

SAINT-AMANS, Louis Joseph (1749-1820): b. Marseilles, d. Paris; composed 24 operas and ballets, also oratorios, cantatas, chamber music, etc.; conducted opera in Brussels, 1778-79; teacher at the Royal School of Music (later the Conservatoire), 1784-1802.

ST. DENIS, Ruth; contemp. American dancer. *Ref.*: X. 208, 212; portrait, X. 28.

SAINT-FOIX, [MARIE OLIVIER] Georges Poullain, Comte de (1874-): pupil of Vincent d'Indy; wrote with H. de Wyzewa *Un maître inconnu de Mozart* (1908) and the conspicuously fundamental work, *W.-A. Mozart, sa vie musicale et son œuvre* (1911); also with L. de Laurencie, *Contribution à l'histoire de la symphonie française vers 1750; and Chronologie de l'œuvre instrumentale de J. B. Sammartini*

Saint-Georges

(1914), all important for the musical history of the 18th century. *Ref.*: (cited) II. 67 (footnote), 103; VII. 425.

SAINT-GEORGES, Chevalier de (1745-1799): b. Guadeloupe (his mother a negress), d. Paris; was a pupil of Leclair, excellent violin virtuoso; wrote melodious sonatas for violin and piano; string quartets; sonatas for 2 violins and accomp.; and concertos for one and two violins and orchestra. *Ref.*: VII. 407.

SAINT-HUBERTY, Antoinette Cécile (née Clavel) (ca. 1756-1812): b. Toul, d. (murdered) London; soprano in Warsaw, Berlin, Strassburg, then at the Paris Opéra, where she appeared as Melissa in Gluck's *Armide* in 1777. Gluck recognized her dramatic talent and favored her despite her indifferent success with the public. After her marriage she followed her husband, the Count d'Entreignes, to Vienna, Graz and London, where both were assassinated by a servant, perhaps for political reasons.

SAINT-LAMBERT, Michael de (17th. cent.): Parisian clavecin teacher, on the technique of which he published two books, *Traité de l'accompagnement du clavecin, de l'orgue*, etc. (1680) and *Principes de clavecin* (1697).

SAINT-LÉON, Charles Victor Arthur (1821-1870): b. Paris, d. there; celebrated ballet dancer, also librettist of ballets in which his wife, the dancer Fanny Cerrito (q.v.), appeared. He was, besides, celebrated as violin virtuoso and composer of violin concertos.

SAINT-LUBIN, Léon de (1805-1850): b. Turin, d. Berlin; studied the violin with Polledro and Spohr; concert-master in Vienna, and after further studies (having heard Paganini) at Berlin, composed several operas, a melodrama, pantomimes, ballets, 5 violin concertos, 19 string quartets, an octet and caprices for violin (edited by Jenö Hubay, 1910).

SAINTON (1) Prosper Philippe Catharine (1813-1890): b. Toulouse, d. London; studied at the Conservatoire with Habeneck; violinist in the Opéra orchestra and the Conservatoire concerts; professor of violin at Toulouse Cons. and the Royal Academy of Music, London, where he was also concert-master at Covent Garden; also chamber virtuoso to the Queen. Among his compositions are two concertos for the violin, a concert solo for violin and orchestra, variations, fantasias, etc. (2) **(S.-Dolby), Charlotte Helen** (1821-1885): b. London, d. there; wife of (1), whom she married in 1860; contralto in oratorio and concert; sang at the Gewandhaus, Leipzig, Holland, France; founded a vocal academy in London, 1872; composed three cantatas, songs, etc. The alto part in Mendelssohn's 'Elijah' was written for her.

Saint-Saëns

SAINT-SAËNS [Charles] Camille (1835-): b. Paris; pupil of Stamaty (piano), Maleden (theory), Bénéolst (organ), Halévy and Reber (composition) at the Paris Conservatoire; also privately a pupil of Gounod; organist at St. Mary's, 1855; at the Madeleine (1858-77), and at the same time instructor at Niedermeyer's Institute for Church Music; since 1877 has travelled extensively as organist, pianist, conductor. In 1897 he founded the Saint-Saëns Museum at Dieppe; in 1907 he witnessed the inauguration of his statue at Béziers; has received numerous honors, including the Prussian order *pour le mérite*. S.-S. has composed chiefly in the classical forms, though his works are not devoid of modern color. His symphonic poems, *Le rouet d'Omphale* (1871), *Phaëton*, *La jeunesse d'Hercule*, have become very popular. Besides these, his works include, FOR ORCHESTRA: *Rhapsodie bretonne*, 5 symphonies (2 of which are MS.), 2 suites, marches, overtures, hymns, and various small works; FOR PIANO AND ORCHESTRA: 5 concertos, *Allegro appassionato*, *Rhapsodie d'Auvergne*, *fantaisies*, *caprices*, etc.; FOR VIOLIN AND ORCH.: 3 concertos, concert piece, *Havanaise*, *Rondo capriccioso* and *Romance*; FOR 'CELLO AND ORCH.: 2 concertos, *Romance* (for 'cello or horn); also a concert piece for horn, *Romance* for horn and orch., do. for flute or violin and orch.; and *Tarantella* for flute, clar. and orch. CHAMBER MUSIC: 2 violin sonatas, a 'cello sonata, a suite, a *Romance* and a *Chant séraphique* for 'cello and piano (or orch.); piano quintet, piano quartet, *Caprice* on Danish and Russian melodies for piano, flute, oboe, clarinet and string quartet, *Barcarolle* for piano, harmonium, violin and 'cello, 2 piano trios, *Berceuse* for piano and violin, *Triptique* suite for do., 'Wedding Cake' for piano and string quartet, *Romance* for piano, organ and violin, do. for violin and piano, do. for piano and 'cello, septet for trumpet, piano and strings, *serenade* for piano, organ, violin and 'cello (viola); also pieces for harmonium, *fantasies* for harp (1 with violin), etc.; FOR 2 PIANOS: variations on a theme by Beethoven, *Polonaise*, *Scherzo*, *Caprice Arabe*, *Souvenir d'Ismailia*, *Caprice héroïque*; FOR PIANO: pieces for 4 hands (*Harold Harfalgur*, etc.), études, variations, rhapsodies, fantasias, preludes and fugues, and other pieces for 2 hands. VOCAL WORKS: *Messe solennelle* (with soli, orch. and organ), *Requiem* (with soli and orch.), *Oratorio de Noël*, 'The Promised Land' (Gloucester, 1913), *Tantum ergo*, several motets and other church music (4 *Ave Maria*, 3 *Ave verum*, etc.), psalms 18 (Lat.) and 150 (English), with orch., also several cantatas (*Les noces de Prométhée*, *Nuit persane*, etc.), a hymn

to Victor Hugo, etc., also songs with piano. **DRAMATIC WORKS:** *La Princesse jaune* (1872), *Le timbre d'argent* (1877), *Samson et Dalila* (Weimar, 1877), *Étienne Marcel* (Lyons, 1879), *Henri VIII* (1883), *Proserpine* (1887), *Ascanio* (1890), *Phryne* (1893), *Frédégonde* (Guilraud, finished by S.-S., 1895), *Déjanire* (incid. music to Gallet's tragedy, 1898; rev. as opera, 1911), *Les Barbares* (1901), *Parysatis* (drama with music, Béziers, 1902), *Hélène* (1-act *poème lyrique*, 1904), *L'Ancêtre* (1906), *Lola* (dram. scene, op. 116); also music to *Antigone*, *Andromaque*, etc., and the ballet *Javotte* (1896). His writings include *Notice sur H. Reber* (1886), *Matérialisme et musique* (1882), *Notes sur les décors de théâtre dans l'antiquité romaine* (1886), *Charles Gounod et le Don Juan de Mozart* (1893), *Harmonie et mélodie* (collected essays, especially on Wagner), *Introduction sur Niedermeyer [1802 à 1881]* (1892), *Problèmes et mystères* (1894), *Essai sur les lyres et cithares antiques* (1902) and *Portraits et souvenirs* (1900); also a small vol. of lyric poems (*Rimes familières*). *Ref.*: III. 31ff; songs, V. 315ff; oratorio, VI. 302f; organ music, VI. 480; piano music, VII. 341f; violin music, VII. 462; chamber music, VII. 581, 589, 598; opera, IX. 238, 442, 443; mus. ex., XIV. 3; portrait, III. 30.

SALA, Nicola (1701-1800): b. Benevento, d. Naples; studied with Leo, etc.; taught composition in Naples; composed 3 operas, *Vologeso* (Rome, 1737), *Zenobia* (1761), *Merope* (1769); one oratorio, *Giuditta* (1780); also masses, litanies, duets, fugues, sol-feggi, etc., and pub. a 3-volume work on counterpoint (1794; French by Choron, 6 vols., 1808).

SALAMAN (1) **Charles Kensington** (1814-1901): b. London, d. there; studied with Rinauld and Herz; taught in London, founded there the 'Concerto da Camera' and an amateur choral society; contributed to musical journals, composed songs, choral and orchestral works, some of which are still popular, also vocal works for the Jewish temple service. He founded the Society of Musicians in 1882; lectured on musical history and æsthetics. (2) **Hector** (1838-): b. Strassburg; studied with Jonas, Marmontel, Bazil and Halévy; accompanist and chorus-master in Paris; composer of operas, songs and pieces for piano with violin or 'cello, etc.

SALAZAR, Don Juan Garcia (16th-17th cent.): cathedral musical director at Zamora, about 1691; notable composer of church music. Several of his motets were published by Eslava in his collection, *Lira sacro-hispana*.

SALBLINGER. See SALMINGER.

SALDONI, Don Baltasar (1807-1890): b. Barcelona, d. there; composer, singing teacher and musical

historian; pupil of Andrevi and the music school of the monastery of Monserrat. In 1829 he began his career as an organist in Santa Maria del Maro, Madrid; was elementary instructor of the Madrid conservatory, 1830-39; studied in Paris and became first professor of singing in Madrid, 1840. He wrote a history of the music school in Monserrat from 1456 to 1856, and a biographical dictionary; also composed Italian operas, Spanish zarzuelas, masses and other church music, a symphony, compositions for orchestra, organ and chorus; also piano pieces and a vocal method, and 24 vocalises: *Ref.*: III. 404.

SALE, François (16th cent.): Belgian composer; sang in the Imperial Chapel at Prague; pub. masses (1589), motets (1593), 3 books of *Introitus Hallelujah* and *Communion* (1594-96), a Christmas motet, and a mass on the same tenor, *Patrocinium musices* (1598); salutations, dialogues and 3-part canzonets (1598).

SALES, [Pietro] Pompeo (1729-1797): b. Brescia, d. Hanau; went to Germany after an earthquake in his birthplace; was employed at various courts and till 1763 by the Bishop of Augsburg; prod. an opera in Padua, went to England, then became Electoral Kapellmeister in Treves; prod. operas in Coblenz, Munich (*Le nozze d'Amore e di Norizia*, *Antigono*, *Achillo in Sciro*) and England (1777), also oratorios (*Gioas*, *Rè de Giuda*, *Giuseppe riconosciuto*), church music, 2 symphonies, clavier concertos, etc.

SALEZA, Albert (1867-): b. Bruges; studied at the Paris Conservatoire; tenor at the Opéra-Comique, in Nice and from 1892 at the Paris Opéra; sang Faust, Masaniello, Romeo, Siegmund, Otello, etc.

SALIERI, Antonio (1750-1825): b. Legnano, d. Vienna; received instruction from his brother Francesco, a violin virtuoso, and the organist Simoni in Legnano; pupil of Pescetti and Pacini in Venice, 1765. In 1766 Gassmann brought him to Vienna, instructed him in composition and took charge of his education. In 1770 he prod. his first opera, *Le donne letterate*, which was lauded by Gluck. Another, *La fiera di Venezia* (1772, in Vienna and later in other cities), became popular and established his fame. It was followed by many others and, at Gassmann's death (1774), S. became director of the Italian opera in Vienna. Gluck, whose style Salieri imitated, occasioned his introduction to the Paris public. The opera *Les Danaïdes* was first published as a work by Gluck and Salieri. S. composed several other operas for Paris and after his return to Vienna (1788) was promoted to the position of court conductor, which he held till 1790. He retired in 1824. He wrote in all about 40 operas, the best known

Salimbene

of which are *Armida* (1771), *Semiramide* (1784), *Falstaff* (1798), *Les Horaces* (1786). Besides he composed 5 masses, a passion, some oratorios ('Saul,' 'The Last Judgment'), many Latin church compositions, secular canons and arias, as well as instrumental pieces for organ, piano and other instruments. His antagonism and his intrigues against Mozart have greatly impaired his reputation. *Ref.*: II. 37, 39f, 92, 225, 228; VII. 454; IX. 65, 119, 167.

SALIMBENE, Felice (1712-1751): b. Milan, d. Laibach; soprano; studied with Porpora, made his debut in Hasse's *Cajo Fabrizio*, Rome, 1731, sang at the Vienna Court, 1733-37, in Italy, 1743-50, at the Berlin Italian opera, 1751, and Dresden. He died on his way to Italy to restore his voice.

SALINAS, Francesco (ca. 1512-1590): b. Burgos, Spain; d. Salamanca; blind from childhood; was taken to Rome by Card. Sarmiento, and became organist to the vice-roy of Naples. After returning to Spain he became professor of music at Salamanca University, and there pub. his *De Musica libri VII, etc.* (1577), in which he develops Zarlino's teachings concerning the dual foundation of harmony.

SALLANTIN, A. (b. Paris, 1754): virtuoso on the oboe, which he taught at the Conservatoire from 1794 to 1813; for a time member of the Opéra orch., then studied with Fischer in London. He published a concerto for a flute.

SALMINGER (or *Salblinger*), **Sigmund** (16th cent.): a monk who came from Bavaria to Augsburg, 1527. He published a collection entitled *Selectissimae nec non familiarissimae cantiones ultra centum* (Augsburg, 1540), etc.

SALMON, Thomas (17th cent.): M. A. Oxford, rector in Mepsall, Bedford; author of 'Essay to the Advancement of Musick' (1672), in which he advocates a system of writing music by means of letters as an innovation, though this had already been done in the 11th cent. by Guido. Also wrote 'A Proposal to Perform Musick in Perfect and Mathematical Proportions' (1688), and 'The Theory of Musick Reduced to Arithmetical and Geometrical Proportions,' in 'Philosophical Transactions' (1705).

SALO, Gasparo da. See **GASPARO**.

SALOMAN, Siegfried (1816-1899): b. Tondern, Schleswig; d. Stockholm; studied in Copenhagen and Dessau; violinist, lecturer and composer of operas (*Tordenskjeld*, 1844; *Die Herzenprobe*, 1846; *Das Diamantkreuz*, 1847; *Das Korps der Rache*, Weimar, 1850; *Der verliebte Teufel*, Moscow, 1867; *Der Flüchtling von Estrella*, Stockholm, 1867), overtures, violin pieces, songs, etc. He toured Russia and Holland, and after 1869 settled in St. Peters-

Salzburg

burg with his wife, the singer **Henriette Nissen-S.**

SALOMÉ, Théodor César (1834-1896): b. Paris, d. St. Germain; studied at the Conservatoire, where he won the second *prix de Rome* in 1861; organist in Paris, composer of a symphony and works for the organ. *Ref.*: VI. 485.

SALOMON (1) — (ca. 1661-1731): b. Provence, d. Marseilles; gambist at the Paris Opéra, composer of operas (*Jason et Médée*, 1713, given till 1749; *Thésée*, 1715). (2) **Johann Peter** (1745-1815): b. Bonn, d. London; was a fine violinist and began his career as member of the Elector's orchestra in Bonn; was solo-violinist of Prince Henry of Prussia in Rheinsberg, 1765; later in Paris; in London, 1781, where he was very successful, especially as a quartet player, and where he gave concerts. He composed violin sonatas, short songs and several operas, *Le séjour du bonheur* (1773), *La reine de Golconde* (1776), 'The Fair Maid of Kent' (1795); also an oratorio, 'Ezekiel,' etc. For a time he was concert-master of the Professional Concerts, but later managed independent concerts, for which he brought Haydn to London. *Ref.*: II. 89; VII. 416, 496; VIII. 95.

SALOMONIS [Elias] (late 13th cent.): author of a valuable tract, *Scientia artis musicae* (1274), reprinted in Gerbert's *Scriptores*.

SALTER (1) **Summer** (1856-): b. Burlington, Iowa; studied in Boston; organist, musical director at Williams College (Mass.); composer of church music, songs, etc. (2) **Mary Turner** (1856-): b. Peoria, Ill.; wife of (1); studied at the College of Music and with Mme. Rudersdorf in Boston; taught singing and sang (soprano) at various churches in Boston, New York and New Haven; composer of about 100 songs (also author of texts). *Ref.*: IV. 405f.

SALVAI — (18th cent.): Italian opera singer in London, etc. *Ref.*: I. 434.

SALVAYRE, Gervais Bernard Gaston (1847-): b. Toulouse; studied at the Maltrise of the cathedral and at the Cons. branch there; then at the Conservatoire, where he took the *grand prix de Rome* in 1872; chorus-master and operatic composer; music critic of *Gil Blas* and chevalier of the Legion of Honor. His works include 6 operas (*Le bravo*, 1877; *Salah-ed-Din*, *Richard III*, *Egmont*, 1886, *La dame de Monsoreau*, 1887, *Solange*, 1909), produced in Paris and St. Petersburg, 2 ballets, a ballet pantomime, a musical comedy, a symphonic overture, a *Stabat Mater*, the 113th psalm for soli chorus and orchestra, piano pieces and songs.

SALZBURG (1) **Sigismund**, Archbishop of. *Ref.*: VI. 332f. (2) **Monk of.** See **MONK OF SALZBURG**.

SAMARA, Spiro (1861-): b. Corfu; studied in Athens, and with Delibes at the Conservatoire; operatic composer; produced operas in Milan (*Flora mirabilis*, 1886), Rome, (*Medge*, 1888), Naples (*La martire*, 1894), Genova (*Mademoiselle Belle Isle*, 1905), Florence (*Rhea*, 1908), and Athens (*La guerra in tempo di guerra*, 1914), where he lives; also songs and works for piano. *Ref.*: IX. 482.

SAMAROFF, Olga. See STOKOWSKI.
SAMAZEUILH, Gustave (1877-): b. Bordeaux; pupil of Ernest Chausson and Vincent d'Indy; composer and author of musical works; wrote a string quartet, a *Poème* (*Sommeil de Canope*) and an *Étude Symphonique* for orchestra, a suite for piano, variations (theme of Bach) for organ, *La Barque*, a song with orchestra; and other songs with piano accomp. He is also music critic of the *Republique française* and contributor to various musical journals. *Ref.*: III. 315, 362.

SAMMARTINI (San Martino), (1) Pietro (17th cent.): Florentine court musician who pub. motets (for solo voice, 1635; 2- to 5-part, 1642; 1- to 5-part, 1643) also 8-part *Salmi concertati*, 1643, and 3- and 4-part *Salmi brevi concertati*, 1644. (2) **Giuseppe** (ca. 1693-ca. 1770 [?40?]): oboe virtuoso; went to London, 1727, where he conducted, with Arrigoni, the Thursday concerts in Heckford's Hall and became chamber-music director to the Prince of Wales. His works (pub. partly in London, partly in Paris) include *Concerti grossi* for 2 oboes, violin and 'cello, op. 1 (same as *Concertino*, op. 2), trio sonatas, piano concertos, flute duets and flute sonatas with continuo. He is known as 'the Londoner' to distinguish him from his brother (3). (3) **Giovanni Battista** (ca. 1704-ca. 1774): b. Milan, d. there; brother of (2); organist at Milan churches; *maestro di cappella* at the convent of Santa Maria Maddalena, 1730-70; teacher of Gluck; composer of symphonies, 6 trio sonatas, nocturnes for 2 violins and continuo, do. for flute, 2 violins and continuo, flute duets, violin concertos and *concerti grossi*; also masses, psalms, 2 operas (*L'ambizione superata della virtù* and *Agrippina*, Milan, 1743), etc. *Ref.*: II. 19, 114; VII. 498, 499.

SAMUEL, Adolphe (1824-1898): b. Liège, d. Ghent; studied at Liège and Brussels conservatories (*prix de Rome* at the latter, 1845), harmony professor at Brussels Cons.; director of Ghent Cons. from 1871; founder in Brussels of popular concerts and organizer of the first large musical festivals there; composed several operas, 7 symphonies, a mystical symphony (with choirs), *Christus*, symphonic pieces, overtures, 2 string quartets, piano compositions, etc.; wrote a text-book on figured bass

(1867) and a report on the musical instruments exhibited in Paris in 1878.

SANCES, Giovanni Felice (ca. 1600-1679): b. Rome, d. Vienna; one of the first composers to designate solo song as 'cantata.' He was tenor in the court orchestra of Vienna, 1637; became vice-Kapellmeister, 1649, and Kapellmeister, 1669; composed motets, psalms, 3 operas, 4 oratorios, etc.

SANCTA MARIA, Thomas de (d. 1570): Spanish organist and composer; b. Madrid; pub. *Arte de tañer fantasia* (for lute, Valladolid, 1565); also church music (faux bourdon).

SANTIS, Cesare de (1830-): b. Albano, near Rome; studied with Baini in Rome; member of the examining board of the St. Cecilia Academy from 1860, *maestro di cappella* at churches, then theatres in Rome, Verona, etc.; professor of counterpoint at the Liceo musicale, Rome, since 1877; composed a 4-part Requiem (Turin, 1872), masses, fugues, canons, a concert overture and a *Trattato d'armonia*.

SAND, Georges: French author. *Ref.*: II. 257.

SANDBERG (1) Helge (1856-): b. Bjuf (Skane), lived in Boston 1884-94, where he was co-founder and leader of Swedish choral societies, since 1896 music critic and composer (songs, choruses, cantata with orch.) in Stockholm. (2) **Oscar Theodor** (1870-): b. Christianstadt, studied at the Stockholm Cons. and composition with J. Dante, studied in Germany 1897 and 1910; cantor and choirmaster in Stockholm 1903; school music teacher, leader of Workingmen's Popular Concerts since 1909 and critic of the *Aftonbladet*, union conductor of the Swedish Singers' Union, composer of cantatas with orch., motets, male choruses and songs. (3) **Hilma** (1875-): b. Stockholm, wife of (1), violinist who founded the first Swedish women's string quartet in 1910.

SANDBERGER, Adolf (1864-): b. Würzburg; studied there, in Munich and at Berlin Univ. (mus. science under Spitta). *Dr. phil.*, 1887; custodian of the music department in the Munich library and musical lecturer at the University there in 1894; professor extraordinary in 1900, full professor 1909. He directs the edition of the *Denkmäler der Tonkunst in Bayern* and has revised several of its volumes (Abaco, Pachelbel, etc.), and is member of various academies, etc. His compositions include songs, piano pieces, choruses for mixed voices and men's voices, a violin sonata, a trio sonata, a piano trio, 2 string quartets, a dramatic overture, a symphonic prologue, a symphonic poem, a three-act opera *Ludwig der Springer* (Coburg, 1895), etc. He wrote essays for musical journals, edited Lasso's complete works, Cornelius' *Cid*, and is the

author of a history of the Bavarian court chapel under Orlando di Lasso (3 vols., 1894-95), a small biography of Lasso (1894), a life of Peter Cornelius (1887), as well as studies on the Haydn string quartet, and masses formerly ascribed to Mozart.

SANDBY, Hermann (1881-): b. Sandby, near Holbaek, 'cellist pupil of Hugo Becker, Frankfurt (1895-1900), toured Europe and the United States, pub. 2 string quartets.

SANDER, C. See LEUCKART.

SANDERS, Prof. W. D. (19th cent.): American educator, founder of a conservatory in Jacksonville, Ill., 1871, later merged with Illinois College. *Ref.*: IV. 253.

SANDERSON (1) **Sibyl** (1865-1903): b. Sacramento, California; studied in Paris with Sbriglia and Mme. Marchesi and Massenet, who wrote the title rôle of *Esclarmonde* for her (1889); sang first at The Hague, 1888, then in Paris and New York with great success. She married Antonio Terry. (2) **Lillian** (1867-): b. Milwaukee; studied with Stockhausen in Frankfurt; soprano in Berlin and the largest European cities. She married a Herr Rummel and settled in Berlin. (3) **Wilfred** (1878-): pupil of Sir Frederick Bridge in London; organist and conductor of a musical society at Doncaster; composer of piano pieces, organ music, and about 70 songs.

SANDONI. See CUZZONI.

SANDT, Max van de (1863-): b. Rotterdam; studied with his father and with Liszt; concert pianist who toured Germany, Austria, Switzerland and France, and in 1889 settled as teacher of piano at the Stern Cons., Berlin; whither he returned after a period at the Cologne Cons. He composed piano pieces and cadenzas for Beethoven concertos.

SÄNGER, Bertram Eugen: contemp. composer of operettas prod. in Prague (1892), Vienna (1905), and Munich (1906).

SANGIOVANNI, A. (1831-1892): b. Bergamo, d. Milan; studied in the Cons. there, vocal teacher in Milan from 1854.

SANKEY, Ira David (1840-): b. Edinburgh, Pennsylvania; American (Methodist Episcopal) evangelist, associated with Dwight L. Moody as evangelistic singer; wrote, arranged or adapted a number of hymn-tunes and 'sacred' melodies of trivially sentimental cast. His 'Sacred Songs and Solos' is said to have had a larger circulation than any other book of hymns, the texts being translated into various languages. *Ref.*: IV. 243.

SANNE, Viggo (1840-1896): b. Christiania, d. Copenhagen; studied with W. Tosté and Chr. Gebauer; member of the royal orchestra; singing teacher in public schools; choir

leader of the Women's Church, 1874; singing inspector of the Danish public schools, 1880. Aside from various works on the teaching of singing, he has published many songs, among which his children's songs became very popular.

SANTA MARIA. See **SANCTA MARIA.** **SANTINI, Fortunato**, Abbate (1778-1862): b. Rome, d. there; distinguished as a collector of one of the richest musical libraries in the world, now in the cathedral church at Münster. The first volume of a catalogue of it appeared in 1910 (by Joseph Killing). *Ref.*: VII. 44.

SANTLEY, [Sir] Charles (1834-): b. in Liverpool; baritone who studied with Nava and Garcia; sang first as Adam in the 'Creation,' 1857; toured America and Australia and sang in festivals (Three Choirs, Worcester, 1863-1906) and the Carlo Rosa Opera Company; composed a mass for soli chorus and orchestra, an Ave Maria and other religious music; madrigals and songs under the name 'Ralph Betterton'; pub. 'The Singing Master' (1900) and 'The Art of Singing' (1908).

SANTNER, Karl (1819-1885): b. Salzburg, d. there; superintendent of the Royal Prison at Garsten and Suben, church musical director in Salzburg, 1870, and secretary of the Mozarteum, used music as a therapeutic medium; composer of male choruses, masses, etc., pub. a *Handbuch der Tonsetzkunst* (Leipzig, 1866).

SANTOLUQUIDO, Francesco: contemp. Italian composer of songs, etc. *Ref.*: III. 405.

SANTUCCI, Marco (1762-1843): b. Camajore, d. Lucca; pupil of Fenaroli; *maestro* and canon in the Lateran and at the Cathedral of Lucca; composed vocal church music, including masses, motets, psalms, canons (to 7 v.); also symphonies, sonatas for organ, etc.; arranged the old melodies of the *Stabat Mater* and *Dies Irae* with orch. *Ref.*: VI. 490f.

SAPELLNIKOFF, Vassily Lvo-vitch (1868-): b. Odessa; studied with Kessler and at the St. Petersburg Cons.; pianist; played the Tschaikowsky B-flat concerto in Hamburg under the composer's direction; toured Europe; taught at Moscow Cons., 1897-99; composed piano pieces and an opera, 'The Khan and His Son.'

SAPPHO: ancient Greek lyric poet and singer. *Ref.*: I. 115.

SARAN (1) **August** (Friedrich) (1836-): b. Altenplathow, near Genthin, Province of Saxony; studied at Magdeburg and in Halle; teacher, army chaplain in Königsberg; superintendent at Zehdenick, Brandenburg, since 1885 at Bromberg where he himself conducted the church choral society, being otherwise engaged in encouraging musical activity. He has written songs and compositions for

piano; also arrangements of old German songs, and is the author of a brochure on 'Robert Franz and the German Folk- and Church-song' (1875). (2) **Franz Ludwig** (1866-): b. Altranstadt, near Lützen; studied at Halle, Leipzig and Freiburg (Breisgau); professor of German language and literature in Halle; since 1913 in Erlangen. Study of the metrics of the Minnesinger verses and the Greek choral lyrics led him to musico-scientific studies and he pub. *Aristoxenos' von Tarent Melodik und Rhythmik* (Vol. II, 1893); *Über Hartmann von Aue*, and other rhythmical studies; also deciphered and pub. with G. Holz and E. Bernoulli, the Jena Minnesinger MS. (2 vols., 1901).

SARASATE, Pablo de (in full, **Pablo Martin Meleton S. y Navascues**) (1844-1908): b. Pamplona, d. Biarritz; played at the age of ten before Queen Isabella of Spain, who presented him with valuable Stradivari violin; pupil of the Paris Conservatoire (Alard), 1856-59, gaining a first prize in 1857. After a sojourn in Spain, he made extensive concert tours which took him to the Orient and to America; was in Germany in 1876, where he played with great success. Lalo and Bruch dedicated concertos to him. As a virtuoso he is remarkable for the purity of his intonation and an astounding technique. He wrote various violin compositions, the best known of which are his 'Gipsy Songs' and 'Spanish Dances,' as well as a *Jota de San Fermín* for orchestra. Ref.: VII. 451, 452, 462, 465; portrait, VII. 464.

SARDERI, Salvatore (1845-): b. Terranova, Italy; composer of popular songs, among them the well-known serenata *Dormi pure*.

SARDOU, Victorien: French author. Ref.: IX. 492.

SARO, J. Heinrich (1827-1891): b. Jessen, province of Saxony; d. Berlin; bandmaster noted as the winner in the international band contest in Paris in the exposition of 1867, and of a gold medal five years later at the Boston Jubilee. He pub. a *Lehre vom musikalischen Wohlklang und Ton-satz* (1883).

SARRETTE, Bernard (1765-1858): b. Bordeaux, d. Paris; founder of the Paris Conservatoire; formed the nucleus of the band of the National Guard by bringing together 45 musicians, July, 1789, which organization was increased to 70 members, 1790, and later became a National Institute of Music, and a Conservatory in 1795. S. assumed the directorship of the Conservatoire in 1796, when he introduced advanced methods of instruction, established the school of declamation, the concert hall and the grand library, thereby raising the Cons. to an institution of the first rank. His

biography, *B. Sarrette et les origines du Conservatoire national de musique et de declamation* (Paris, 1895), was written by Pierre Constant.

SARRI, Domenico (b. Trani, Naples, 1678): pupil of Provenzale; *maestro* at the Neapolitan court, where he produced many operas, oratorios, serenades and cantatas.

SARTI, Giuseppe (1729-1802): b. Faenza, d. Berlin; pupil of Padre Martini in Bologna; wrote his first successful opera, *Pompeo in Armenia*, in 1752; was court conductor and vocal teacher in Copenhagen, 1755-75, during which time he wrote 20 Italian operas and 4 Danish melodramatic pieces. Exiled on account of an attempt at bribery in which he was involved, he succeeded Sacchini in Venice as director of the *Ospedaleto*, was musical director of Milan Cathedral, 1779-84, and court conductor in St. Petersburg, 1784, where a number of his operas were performed, among others *Armide e Rinaldo* (1782). He also wrote choruses, an intermède, arias and a preface on the Greek tone-system to his historical opera 'First Years of Oleg's Reign' (text by Catherine II). In 1787 he founded a music school on the estate of Prince Potemkin, after whose death (1791) he returned to St. Petersburg. He established a conservatory in Ekaterinoslav, 1793; left St. Petersburg in 1801 on account of ill health and died in Berlin on his way to Italy. He was the teacher of Cherubini. Ref.: II. 40; IX. 39, 99, 380.

SARTO (1) **Johannes de** (15th cent.): probably identical with Johannes Dusart, or Dussart, who was singing-master at Cambrai, 1458-64. Two of his compositions appear in the Cod. Bologna 37, the Oxford Can. 213 and Trent 92. (2) **Andrea del**, the Renaissance painter. Ref.: I. 327.

SARTORIO, Antonio (ca. 1620-ca. 1681): Ducal Kapellmeister in Hanover (the first), then *vice-maestro* at St. Mark's, Venice; one of the chief representatives of the Venetian school of opera composers after Cavalli and Cesti. Ref.: IX. 45.

SARTORIUS (1) (**Schneider**) **Eras-mus** (1577-1637): b. Silesia, d. Hamburg; choir director of the Marienkirche, Rostock; choir leader and Musikdirektor, Hamburg, 1590-1604; author of *Belligerasmus* (1622); also an elementary music method, *Institutionum musicarum* (1635). (2) **Paul** (16th and 17th cent.): organist to the Grand Duke Maximilian of Austria, 1600; published a book of madrigals (1609); *Sonetti spirituali* (1601), and *Neue deutsche Liedlein* (1601). (3) **Christian** (17th cent.): chamber musician to the Prince of Brandenburg; published *Teutscher Fest und Dankandachten Zusammenstimmung* (1658).

SASS (also **Sax** or **Saxe**), **Marie Constance** (1838-): b. Ghent, d.

Paris; chansonette-singer in Paris cafés, 'discovered' and trained as French operatic soprano; sang at the Théâtre-Lyrique (début as Countess in *Figaro*), and at the Opéra, where she celebrated great triumphs; married the singer Castelmary in 1864, whom she divorced three years later. After the Franco-German war she sang chiefly in Italy. She died in great poverty.

SATIE, Erik (1866-): b. Paris; studied at the Conservatoire for a short time; played in Cafés Chantants on Montmartre, wrote piano pieces distinguished chiefly by their eccentric, grotesquely satirical titles, otherwise by classic simplicity and charm. Ref.: III. 336, 361f; VII. 366f.

SATTER, Gustave (1832-): b. Vienna; studied in Vienna and Paris; abandoned medicine for music and toured as concert pianist the U. S. and Brazil, 1854 to 1860; lived in Paris, Vienna, Dresden, Hanover, Gothenburg and Stockholm; composed 3 overtures, 1 opera, quartets, trios, sonatas, etc.

SATTLER, Heinrich (1811-1891): b. Quedlinburg, d. Brunswick; pupil of Hummel in Weimar; teacher in the seminary at Oldenburg; pub. a method for the organ; composed an oratorio, a cantata, a mass for 3 women's voices, chamber music, organ works, etc.; wrote *Erinnerungen an Mozarts Leben und Werke* (1856).

SAUER (1) Wilhelm (1831-): b. Friedland, Mecklenburg; organ-builder at Frankfurt-on-Oder; pupil of his father; travelled for study in Germany, France, England, etc.; built many large instruments in Berlin, Magdeburg, St. Petersburg, Mannheim, Leipzig (Thomaskirche and Petri-kirche), Cologne (Gürzenich), etc. (2)

Emil (1862-): b. Hamburg; studied with Rubinstein and Liszt; piano virtuoso who toured Germany, Austria, Rumania, Russia, Sweden, Denmark, Spain, Italy and England and the United States. He has composed 2 piano concertos, 24 concert-études, 2 piano sonatas, a modern suite, valse de concert, etc., and revised editions of pedagogical works for Peters.

SAUREL, Emma (1850-): b. Palermo; operatic soprano, début in Pisa; sang in Italy, North and South America, Portugal, Russia and Germany.

SAURET, Emile (1852-): b. Dun-le-Roi (Cher); studied in Brussels and in Paris; violinist in France, Italy, Austria, England and the Americas; teacher in Berlin (Stern Cons.), London (Royal Academy); and, 1893-1906, Chicago (Ziegfeld Cons.); composer of a concerto and rhapsody for the violin and orch., transcriptions, études, and many other violin works. He was married to Teresa Carreño, the pianist, for some years.

SAUVEUR, Joseph (1653-1716): b.

La Flèche, d. Paris; acoustician and member of the Académie; was deaf, and to his 7th year dumb, but so remarkable a mathematician that he was able to direct important investigations of sound phenomena, and was the first to calculate the absolute number of vibrations of a tone; demonstrated scientifically the over-tone phenomenon. He wrote *Principes d'acoustique et de musique* (1700-01); *Application des sons harmoniques à la composition des jeux d'orgue* (1702); *Méthode générale pour former des systemes tempérés de musiques* (1711); *Rapports des sons des cordes d'instruments de musique aux flèches des cordes et nouvelles déterminations des sons fixes* (1713).

SAUZAY, Eugène (1809-1901): b. Paris, d. there; studied with Vidal, Baillot (later his father-in-law), second violin (later viola) in the latter's quartet. He later organized chamber-music soirées on his own account in Paris; was solo violinist to Louis Philippe, and later chief of second violins to Napoleon III.; violin professor at the Cons., from 1860; pub. a string trio, *Études harmoniques* (op. 13), fantasias and other pieces for piano and violin; author of a study of Haydn, Mozart and Beethoven quartets (1861).

SAVAGE, Henry W.: b. Boston, Mass.; contemp. opera manager; first engaged in the real estate business and built the Castle Square, Boston; to protect his interest in the playhouse he took over the management and gave opera in English. This venture was successful, and in 1900 he established the English Grand Opera Co. at the American Theatre, New York; in the same year gave a season at the Metropolitan Opera House in conjunction with Maurice Grau; prod. 'Madame Butterfly' for the first time in New York and the first time in English in America (1906); prod. 'Parsifal' for the first time in English; also 'The Girl of the Golden West' (1911); has produced many musical comedies. Ref.: IV. 137, 147ff.

SAVARD, Marie Gabriel Augustin (1814-1881): b. Paris, d. there; professor of solfège, then harmony, at the Conservatoire; author of several books on harmony, plain-chant, etc.

SAVART, Félix (1791-1841): b. Mézières, d. Paris; conservator of the physical laboratory at the Collège de France and a member of the Académie; famous acoustician, who made experiments on strengthening string tone through resonance boards, also on the influence of the material of organ pipes on pitch; pub. *Mémoire sur la construction des instruments à cordes et à archet* (1819); *Sur la communication des mouvements vibratoires entre les corps solides* (1820); *Sur les vibrations de l'air* (1823); *Sur la voix humaine* (1825); *Sur la communica-*

tion des mouvements vibratoires par les liquides (1826); *Sur la voix des oiseaux* (1826), etc.

SAWYER, Frank Joseph (1857-1900): b. Brighton, d. there; wrote an oratorio 'Mary the Virgin,' cantatas and educational works.

SAX (1) **Charles Joseph** (1791-1865): b. Dinant-sur-Meuse, Belgium, d. Paris; founder of a factory for brass instruments, pianos, violins, harps, etc.; inventor of improvements in the scale of brass instruments making for greatest fullness and roundness of tone. *Ref.*: VIII. 105. (2) **Adolphe** (correctly **Antoine Joseph**) (1814-1894): b. Dinant-sur-Meuse, d. Paris; son of (1), learned to play the flute and clarinet; perfected the clarinet and bass clarinet in his father's factory; then went to Paris (1842) with the newly invented 'Saxophone' (a brass instrument with single reed). It was advocated by Berlioz, and with his and other help he was able to introduce his instrument which he made in different sizes (Saxhorn, Saxotromba, etc.). These instruments were adopted in French military bands. S. took out patents for them, but had to defend them in various lawsuits (cf. Wieprecht). He became teacher of Saxophone at the Paris Conservatoire and pub. a Method for the instrument. *Ref.*: VIII. 7, 105. (3) **Marie**. Pseudonym for MARIE SASS.

SBRIGLIA, Giovanni (1840-): b. Naples, a pupil of de Roxas, made his debut as a tenor in Naples (1861), and sang with great success throughout Italy and under Maretzek's management in America. His extraordinary success as a vocal teacher, however, induced him to give up the stage and settle in Paris. The de Reszkes, Nordica, and Sybil Sanderson were among his pupils.

SCACCHI, Marco (16th cent.): b. Rome; pupil of Felice Amerio, Royal Polish conductor and composer at Warsaw; then retired to Gallese, near Rome; pub. madrigals (3 books, 5-part, 1638), masses (4- to 6-part, 1638), a funeral ode for Joh. Stobäus (1647), etc.; also an opera *L'amore di Cupido e di Psiche* (Danzig, 1634) and an oratorio *La Santa Cecilia* (1637). He wrote polemics in the controversy between Paul Seifert and Kaspar Förster (in favor of the latter), etc.

SCALABRINI, Paola (1713-1806): b. Lucca, d. there; appeared as a member of Mingottis opera troupe in Gorizia (1742), in his own *Oronte, rè di Seita*; succeeded Scheibe as court conductor, Copenhagen in 1748, and was pensioned in 1753, making way for Sarti. After Sarti's dismissal once more appointed (1775), but retired 1781 with half-pay.

SCALCHI, Sofia (1850-): b. Turin; studied with Bocca Badati; operatic mezzo-soprano in Mantua, Lon-

don, St. Petersburg, Vienna, Madrid, Brazil, New York, etc.; especially successful in operas by Verdi, Donizetti, Cimarosa, Meyerbeer, etc.

SCALERO, Rosario (1873-): b. Moncalieri; pupil of the Liceo musicale in Turin, studied later in Leipzig, where he also played the violin in concerts; was a pupil of A. Wilhelmj in London; 1896 violin instructor in Lyons; then studied composition for seven years with Mandyczewsky in Vienna, before settling down in Rome. He wrote piano, violin and vocal compositions in good style. *Ref.*: III. 395.

SCALETTA, Orazio ([?]-1630): b. Cremona, d. Padua; church *maestro* in Salo, Cremona, Bergamo and Padua; composed madrigals, *Vilanelle alla Romana* (1590), *Canzonette* (1595); a regulum mass, etc.; wrote two textbooks on musical theory.

SCANDELLI (or Scandellus) Antonio (1517-1580): b. Bergamo, d. Dresden; electoral court musician, vice-Kapellmeister, then Kapellmeister; fine cornettist and composer; pub. *Canzoni Napolitane* (24 for 4 voices, 1566, also 1572, 1583, Nuremberg; 24 for 4 to 5 voices, 1577), also German songs, sacred and secular (4 to 6 parts, 1568, 1570, 1575, etc.); also several Passions, motets, and a 6-part *Auferstehung Jesu Christi aus den vier Evangelisten* [von Anthonius Scandellus] (1568). *Ref.*: VI. 237.

SCARIA, Emil (1840-1886): b. Graz, d. Blasewitz, near Dresden; studied at Graz and in Vienna; operatic bass; sang in Budapest, Leipzig, Dresden and the Vienna court opera. He was a noted Wagner singer (Wotan, Hans Sachs, Dutchman, etc.).

SCARLATTI (1) **Alessandro** (1659-1725): b. Trapani, Sicily (?), d. Naples; is said to have been a pupil of Carissimi. His first opera *L'errore innocente* was performed in Rome, 1679, and in the following year *L'onesta nell'amore* was given in the palace of Queen Christine of Sweden, who made him court conductor (till 1684). In 1694 he was court conductor in Naples; from 1703-08 at Santa Maria Maggiore in Rome, 1708 again at Naples in his old position and director of the Sant'Onofrio conservatory, where Logroscino, Durante and Hasse were his pupils. His musical productivity was enormous; apparently he wrote 115 operas, of which many are known only by their titles. One of his last to be performed was *La virtù negli amore* (Rome, 1721). Besides, he composed about 200 masses, and an incredible number of cantatas and oratorios, including *Il sacrificio d'Abramo*, *La Maddalena Pentita*, etc.; motets, misereres, madrigals, chamber duets, pieces for organ and for harpsichord. The most important of his operas are: *La Rosaura* (1690), *Teodora* (1693),

Pirro e Demetrio (Naples, 1694), *Il prigioniero fortunato*, *Laodicea e Berenice* (1701), *Tigrane* (1715), etc. Ref.: I. 347, 388, 392ff, 397f, 401, 409; II. 5; V. 156f, 159, 161; VI. 106ff, 137, 230f; VII. 38, 42ff, 111; IX. 17f, 33, 68, 91, 368; VIII. 84, 85; mus. ex., XIII. 65, 67. (2) **Francesco**: brother of Alessandro (1); was church choirmaster at Palermo, 1689-1715; in Vienna, 1715, and went to London with his nephew Domenico (1720), where he gave a concert of his own works. Some of his works exist in MS., among them a mass and a 16-part *Dixit*. (3) **Domenico** (1685-1757): b. Naples, d. there; son of Alessandro (1); celebrated as harpsichord player and composer; pupil of his father and Gasparini; wrote some operas for Rome, and there was introduced to Handel in 1709. He became *maestro* at St. Peter's, 1715; went to London, 1719, where he staged his opera *Narciso*; was court pianist and teacher of the Portuguese princesses in Lisbon, 1721, and returned to Naples, 1725, but followed the Princess Magdalene Theresia to Madrid, and did not revisit Naples till 1754. There are few details known concerning the last 25 years of his life. He wrote a large number of piano pieces, the largest known collection of which contains 349, mostly sonatas in one movement. Of his 27 operas, 5 were written for the Austrian capital. S's thematic material is strongly influenced by Italian violin music and hence brought new and important elements into keyboard music. Ref.: I. 397ff, 453; II. 51, 55, 60; VI. 109, 453; VII. 8, 19, 38, 41, 42ff, 45, 86, 91, 105ff, 109, 131, 276; IX. 15, 36, 54; mus. ex., XIII. 95; portrait, VII. 110. (4) **Giuseppe** (1712-1777): b. Naples, d. Vienna; nephew of (1), but not son of (3). He lived in Italy till 1757, then settled in Vienna.

SCHAAB, Robert (1817-1887): b. Rötha, near Leipzig, d. Leipzig; organist and pupil of K. F. Becker and Mendelssohn; teacher and organist in Leipzig; published organ music and musico-historical tables (1878).

SCHACHNER, Rudolf Joseph (1821-1896): b. Munich, d. Reichenhall; studied with Mme. von Fladt and Cramer; pianist in Vienna, Paris, Leipzig and London; composer of oratorio, piano concertos, fantasies, etc., also an oratorio.

SCHACHT, Matthias Heinrich (1660-1700): b. Viborg, Jutland, d. Kiersteminde; writer of a musical dictionary, part of which was used by Gerber in his lexicon.

SCHACK (or Cziak), Benedikt (1758-1826): b. Mrowitz, Bohemia, d. Munich; tenor of Schikaneder's troupe, for whom Mozart wrote the part of Tamino; sang in Prague, Salzburg, Vienna, Graz, Munich; himself produced several operas (*Die beiden Antone*,

1789), a mass, and some vocal music.

SCHAD, Joseph (1812-1879): b. Steinach, Bavaria, d. Bordeaux; studied at Würzburg Cons. and at Frankfurt; pianist, organist and Musikdirektor in Switzerland; teacher at the Geneva Cons., and from 1847 in Bordeaux. His compositions include fantasies, transcriptions, a ballet, songs, and popular pianoforte music.

SCHADE (1) (**Schadaeus**) (17th cent.): b. Senftenberg; cantor in Torgau; rector in Bautzen; compiler of a celebrated collective work, *Promptuarium musicum*. (2) **Carl** (early 19th cent.): singing teacher in the schools of Halberstadt; published singing books for school classes, and pedagogical studies on school singing (1828-31).

SCHÄFER, Alexander Nikolaievitch (1866-): b. St. Petersburg; pupil of the Conservatory there until 1866, then teacher at different institutions and conductor of the Panaieff theatre and, since 1901, conductor at the *Volkshaus Kaiser Nikolaus II* in Petrograd. He has composed operas (*Die Zigeuner*, St. Petersburg, 1901), a ballet, *Die Phantasiensinsel*, 2 symphonies, 3 suites for orchestra, string quartets, piano pieces and songs.

SCHÄFFER (1) **Karl Friedrich Ludwig** (1746-1817): b. Oppeln, d. Breslau as a lawyer; composed a mass, two operas, six piano concertos, serenades, etc. (2) **Heinrich** (1808-1874): b. Cassel, d. Hamburg; tenor, active in the theatres of Magdeburg, Brunswick and Hamburg; retired 1838 and devoted himself to composition, writing choruses (5- to 6-part) for male voices (published) and symphonies, quartets, etc. (in MS.). (3) **August** (1814-1879): b. Rheinsberg, d. Baden-Baden; studied with Mendelssohn in Berlin; composed humorous songs, duets, part-songs and operas (*José Ricardo* and *Der Junker von Habakuk*, prod. Hanover). (4) **Julius** (1823-1902): b. Krevese, Altmark, d. Breslau; studied at Halle, where he was close to Franz; also in Leipzig and Berlin; Musikdirektor at Schwerin and at the university, and professor of the Singakademie, Breslau, 1860; composed part-songs, songs, etc.; pub. chorale books and brochures defending Franz's editions of Handel and Bach against Spitta and Chrysander; also historical writings. (5) **Willy**: contemporary composer of operas (*Signe*, Coblentz, one act, 1907; *Das Buch Hiob*, Brunswick, 1912).

SCHAFHÄUTL, Karl Franz Emil von (1803-1890): b. Ingolstadt, d. Munich, as professor of mining and custodian of the state geological collections; was a student of acoustics and a friend of Theobald Böhm, whom he advised and aided in the construction of his instruments; pub. in the *Neue Annalen der Chemie, Theorie gedackter cylindrischer und conischer Pfeifen* und

der *Querflöten* (1833), *Über Schall, Ton, Knall und einige andere Gegenstände der Akustik* (1834), both printed separately; contributed other essays to musical periodicals, 1833, 1879; also *Über Phonometrie* (1854), *Der echte Gregorianische Choral in seiner Entwicklung* (1869); *Ein Spaziergang durch die liturgische Musikgeschichte der katholischen Kirche* (1887); 'Life of Abbé Vogler' (1888).

SCHALIAPIN. See CHALIAPINE.

SCHALK (1) **Josef** (1857-1911): b. Vienna, d. there; pupil of Epstein and Bruckner, in 1899 temporarily conductor at Berlin royal opera, 1900 at the Vienna court opera. He is remembered in particular for his piano scores of the Bruckner symphonies. (2) **Franz** (1863-): b. Vienna, brother of (1), pupil of Bruckner, first conductor of the Vienna court opera and director of the Gesellschaftskonzerte as the successor of Ferdinand Löwe.

SCHALL, Klaus (1757-1835): b. Copenhagen, d. on his estate, Kongens Lyngby; violinist in the orchestra at the Royal Theatre at Copenhagen; then concert-master, 1792; finally musical director, 1817-34. S. composed many notable ballets, also a Singspiel and several violin concertos.

SCHANTZ, F. von (1835-1865): Finnish composer. Ref.: III. 100.

SCHARFE, Gustav (1835-1892): b. Grimma, Saxony, d. Dresden; baritone in the Dresden court opera; teacher of singing at the Dresden Cons.; author of *Die Methodische Entwicklung der Stimme*.

SCHARFENBERG, Wilhelm (1819-1895): b. Cassel, d. Quogue, Long Island, N. Y.; studied at Vienna, second violin in the quartet led by Spohr; pianist in New York, where in 1863 he was president of the old Philharmonic Society; editor in the music firm of G. Schirmer.

SCHARRER, August (1866-): b. Strasburg; pupil of Müller-Reuter, in that city, and of H. Hofmann and Rüfer (Berlin); 1898-1900 conductor, Ratisbon; 1900-04 second conductor of the Kaim Orchestra, Munich; 1904-07 conductor of the Berlin Philharmonic orchestra; in 1914 director of the Nuremberg Teachers' Choral Union. His compositions include a symphony: *Per aspera ad astra*, symphonic poems, suites, ballet music and other orchestral numbers; chamber music, larger choral works, choruses and songs. An opera, *Erlösung*, is in MS.

SCHARWENKA (1) [LUDWIG] **Philipp** (1847-): b. in Samter, Posen; educated in Posen and in Berlin (1865); pupil of Wüerst and H. Dorn at Kullak's Academy; instructor there, 1870; teacher of composition at his brother Xaver's conservatory, 1881, of which he was a co-director after its transfer to America. He has earned a

distinguished reputation as composer of orchestral and vocal works as well as of concert and chamber music of all kinds, of which *Herbstfeier* for chorus and orchestra, a symphony in D min., 2 trios for piano, violin and 'cello, the piano-quintet, op. 118 in B. min., and some string quartets are conspicuous. Ref.: III. 212; VII. 321. (2) **Xaver** (1850-): b. Samter, Posen; brother of (1) and his fellow-student till leaving Kullak's Academy (Kullak and Wüerst his special teachers); was teacher in Kullak's Academy, 1868; made a successful début as pianist in the Berlin Singakademie, 1869, subsequently playing in Berlin and many other cities; gave up his position, 1874, and concertized in nearly every European country; he founded a conservatory in Berlin, 1887, and from 1891 headed a conservatory which bore his name in New York. The Berlin conservatory united with Klindworth's in 1898, and S. returned from New York to resume his place as director. In 1914 he established a music school and piano teachers' seminary with Petzel. He has composed numerous works, among them 4 piano concertos, a piano quartet, a symphony and many piano pieces, among which are his well-known 'Polish Dances.' His opera *Mataswintha* was performed in Berlin, New York and Weimar. Of his literary productions, *Methodik des Klavierspiels* is notable. Ref.: III. 212; VII. 321, 323f.

SCHATTMANN, Alfred: contemp. German composer of operas (*Die Freier*, Stuttgart, 1904, and *Des Teufels Pergament*, Weimar, 1913).

SCHATZ (1) **Albert** (1839-1910): b. Rostock, d. there; commercially active in Hamburg and San Francisco; collected material for a comprehensive history of opera. The tangible result of his labors, the collection of 12,000 operatic text-books, was purchased by the Congressional Library (1908) and, increased by additions, now represents the largest collection of its kind. A catalogue was pub. by Sonneck (2 vols., 1914). (2) **Karl** (1850-): b. Hamburg, where he is active as a violin teacher; pupil of Schradiek and composer of instructive pieces for his instrument.

SCHAUB, Hans F. (1880-): b. Frankfurt; pupil of Iwan Knorr, Humpendinck and Arnold Mendelssohn; 1902, choral director, Bingen; 1904, teacher of theory, Breslau Cons.; 1906, teacher of composition, Benda Cons., and editor of the *Deutsche Musikzeitung*, Charlottenburg; has composed for orchestra, songs, violin pieces and an opera, *Der Pascha* (MS.). At the international music-pedagogical congress (Berlin, 1913) he was active in behalf of a timely reform in theoretical instruction (abolition of figured bass).

SCHEBEK, Edmund (1819-1895): b. Petersdorf, Moravia, d. Prague; counsellor at Prague; author of the official report on musical instruments exhibited in Paris in 1855; also pub. *Der Geigenbau in Italien und sein deutscher Ursprung* (1874).

SCHEBEST, Agnes (1813-1869): b. Vienna, d. Stuttgart; studied at Dresden; operatic mezzo-soprano in Dresden, Budapest, Vienna and Carlsruhe, etc.; married D. F. Strauss in 1841 and retired from public life; wrote an autobiography (1857) and *Rede und Gebärde* (1862).

SCHECHNER-WAAGEN, Nanette (1806-1860): b. Munich, d. there; operatic soprano in German operas in Vienna, Berlin and Munich; married 1832 and retired in 1835 on account of ill-health.

SHEEL, Fritz (1852-1907): b. Lübeck, d. Philadelphia; violinist, pupil of David; concert-master in Bremerhafen, Chemnitz, Hamburg; went to San Francisco, 1894, and to Philadelphia, 1900, as conductor of the symphony orchestra of the Orpheus Club and of the Eurydice Choral Society.

SCHEFF, Fritz (1879-) : b. Vienna; operatic soprano (soubrette); studied at Frankfurt, where she made her debut as Juliet in 'Romeo and Juliet' (1897) and sang in opera for two years; subsequently toured Germany and was engaged in 1900 for the Metropolitan Opera, New York, where she sang a variety of rôles for three years; went into musical comedy in the title rôle of 'Babette' (1903) and has since sung altogether in musical comedy and vaudeville. *Ref.*: IV. 148.

SCHEIBE (1) **Johann** (d. 1748): builder of organs in Leipzig in the middle of the 18th cent. His organ at Johanniskirche was considered by Bach to be perfect. (2) **Johann Adolph** (1708-1776): b. Leipzig, d. Copenhagen; abandoned the study of law for that of music; failing to obtain the organist's post at the Thomaskirche, he travelled, then settled in Hamburg, where he published attacks on Bach (one of the judges who awarded the Leipzig position to his competitor) in the musical journal *Der kritische Musikus* from 1737 to 1740. He then became conductor to the Margrave of Brandenburg-Kulmbach, and four years later at the Copenhagen court and there pub. the *Critischen Musikus* in increased edition. He also published treatises on the origin of music (being perhaps the first to seek the origin of polyphony in the North), polemics, etc., and composed a Danish opera, *Thusnelda*, cantatas, trios, sonatas, 2 oratorios, church compositions, 150 concertos for the violin and 30 for the flute, etc., 70 quatuors (symphonies), etc., only a small number of which were published.

SCHEIBLER (1) **Johann Heinrich** (1777-1838): b. Montjoie, near Aachen,

d. Crefeld, where he was a silk manufacturer; became interested in acoustic phenomena and invented an apparatus consisting of 56 tuning-forks for tuning fixed tone instruments according to the equally tempered scale; explained the invention in several pamphlets (1834), later published collectively as *Schriften über physikalische und musikalische Tonmessung* . . . (1838). Töpfer (1842), Vincent (1849), and Lecomte (1856) explained the system more clearly. At the Stuttgart congress of physicists in 1834, S. proposed the so-called 'Stuttgart pitch' ($a^1=440$ vibrations at 69° Fahr.), which was adopted. (2) **Ludwig** (1848-) : b. Montjoie, near Aachen; after working in his father's textile factory, took up the study of art history and made extended journeys in Europe, became an authoritative connoisseur and was employed in the Berlin Gallery; after marriage he resumed the study of piano, pursued in his youth, and investigated the history of piano music of the 18th and 19th cent., publishing numerous articles in various journals. He also pub. *Franz Schubert* (with O. E. Deutsch, 1913ff.).

SCHEIDEMANN, Heinrich (1596-1663): b. Hamburg, d. there; pupil of his father, Hans, whom he succeeded as organist at St. Catherine's Church, Hamburg; also a pupil of Sweelinck in Amsterdam (1613-14); pub. *Fünfter und letzter Theil der Ristischen Lieder, in Melodien gebracht* (1651) and *Die verschmähte Eitelkeit; 24 Gespräche* (1658), and left a great number of organ and clavier pieces in MS. *Ref.*: VI. 432 (footnote).

SCHEIDEMANTEL, Karl (1859-): b. Weimar; studied with Bodo Borchers, operatic baritone at the Weimar court opera, 1878-86, studied further with Stockhausen, and joined the Dresden court opera in 1886, in which year he also sang Amfortas at Bayreuth, participating in subsequent festivals there. He prod. a new text revision of Mozart's *Costi fan tutte* (as *Dame Kobold*), also translated *Don Giovanni*, and wrote other opera texts; also wrote *Stimmbildung* (1907, 4th ed., 1913, as *Gesangsbildung*, English by Carlyle); edited a song collection, *Meisterweisen*.

SCHEIDLER, Dorette. See **SPORR**.

SCHEIDT, Samuel (1587-1654): b. Halle, d. there; studied with Sweelinck in Amsterdam; organist at the Moritzkirche and Kapellmeister to the Administrators Christian Wilhelm and August at Halle; noteworthy as the first composer to use the chorale in organ composition artistically and in characteristic organ style. Besides toccatas, fantasias, magnificats, hymns, sacred concerti, etc., he pub. a *Tabulatura nova* in three volumes (1624); also *Tabulaturbuch 100 geistlicher Lieder und Psalmen* (1650), *Cantiones sacrae 8 voc.* (1620), *Concerti sacri 2-12 voc.*,

Schein

etc. (1621, 1622), *Ludi musici* (1621, 1622), *Liebliche Kraftblümlein* (with figured bass, 1625), and 4 sets sacred concerti (1631-40); also symphonies 'auf *Konzertenmanier*' in 3 parts with figured bass (1644). *Ref.*: VI. 432 (foot-note); VII. 16; portrait, VI. 426.

SCHEIN, Johann Hermann (1586-1630): b. Grünhain, d. Leipzig; cantor of St. Thomas' Church, Leipzig, as predecessor of Bach; singer in Dresden, 1599; pupil of the convent school in Schulpforta, 1603; studied law at Leipzig university, 1607, later was for a time family instructor; in 1615 court orchestra leader in Weimar, and 1616 cantor at St. Thomas'. His compositions (as far as preserved) comprise many vocal and some organ and chamber-music pieces, such as *Venus-Kränzlein, oder neue weltliche Lieder zu 5 Stimmen* (secular 5-part songs, 1609); *Cymbalum Sionum, sive cantiones sacrae* 5-12 voc. (1615); *Banchetto musicale newer anmutiger Padouanen, Gagliarden* (1617, 20 5-movement variation suites), *Das Tedeum mit 14 Stimmen* (1618), *Balletto pastorale 3 voc.* (1620), *Musica divina 8-24 voc.* (1620), *Musica boscareccia a 3* (3 parts, 1621, 1626, 1628), *Fontana d'Israel* (1623); *Madrigali a 5 voc.* (1623), *Diletti pastorali, Hirten-Lust* (5 v., 1624, 1650); *Villanella 3 voc.* (1625 and 1627), *Opella nova, geistl. Konzerte* (3-5 v., 2 parts, 1618, 1626), *Studentenschmauss* (5 v., 1626, 1634). He also wrote a church hymnal, *Cantional oder Gesangbuch augsburg. Konfession* (1627), containing 312 hymns in 4 and 6 parts (ed. of, 1645, 339 hymns). *Ref.*: VIII. 125.

SCHEINPFLUG, Paul (1875-): b. Loschwitz, near Dresden; 1890-1894 pupil of Dresden Cons. (Draeseke, Braunroth, Rappoldi); 1898 concert-master of the Bremen Philharmonie, conductor of various choral bodies; conductor in Königsberg, 1909; of the Blüthner orchestra, Berlin, 1914. He first attracted attention as a composer with his piano quartet in E major (Basle, 1903), and has since composed various works for orchestra, strings, chorus and a number of songs.

SCHELBLE, Johann Nepomuk (1789-1837): b. Hüfingen, Black Forest, d. Frankfort; chorister at the Marchthal monastery; studied with Weisse and Abbé Vogler; court singer and teacher in the Royal Musical Institute, Stuttgart; from 1813 sang in Vienna, Pressburg, Berlin, etc.; then teacher at the opera in Frankfort, where he conducted the Akademie and in 1818 founded the Cäcilienverein, and from 1831 maintained it at his own risk. He originated a method of elementary music teaching, based on the clear conception of a limited number of tones, which led to the cultivation of absolute pitch. This method, disseminated by his pupils, has had salutary results.

Schenk

SCHELLE (1) **Johann** (1648-1701): b. Geisingen, d. Leipzig; cantor at the Thomaskirche, Leipzig, from 1676. He composed melodies to Feller's *Andächtigen Studenten* (pub.), also church music (MS.). (2) **Karl Eduard** (1816-1882): b. Biesenthal, near Berlin, d. Vienna; musical lecturer in Vienna; music critic of the *Presse*; author of a study on 'The Papal Singing School in Rome, called the Sistine Chapel' (1872), also *Der Tannhäuser in Paris* (1861).

SCHELLING, Ernest [HENRY] (1876-): b. Belvedere, New Jersey; pupil of Mathias in the Paris Cons.; also of Moszkowski, Pruckner, Hans Huber, Pfitzner, Leschetizky and Paderewski; has toured with great success as a pianist and composed a piano concerto, a suite, various brilliant pieces for piano, a symphony, a symphonic legend for orchestra and chamber music. *Ref.*: IV. 450.

SCHELPER (correctly **Buck**), **Otto** (1844-1906): b. Rostock, d. Leipzig; self-taught dramatic baritone in various German cities (Berlin, 1871-73; Cologne, Leipzig); played Hans Sachs, Dutchman, Don Giovanni, etc.

SCHELTZER, Sigismund (16th cent.): perfecter of an early form of bassoon. *Ref.*: VIII. 78.

SCHEMELLI, Georg Christian (1676-?): leader of the palace choir at Zeitz; published a book of 'Old and New Songs and Arias' (1736), which was edited by Bach.

SCHENCK, Johann: a 17th century gamba virtuoso at the elector-palatinal court in Düsseldorf, later in Amsterdam, where he wrote a number of pieces for the gamba, also 12 chamber sonatas for 2 violins, gamba and bass and 18 sonatas for violin and figured bass, besides a few vocal compositions.

SCHENK (1) **Johann** (1753-1836): b. near Vienna, d. Vienna; pupil of Wagenseil; was privately active as a teacher (Beethoven being among his pupils, though only in secret) and died in poverty. He composed masses (the first prod. 1778), cantatas, concerto for harp, 2 symphonies, and numerous Singspiele which were popular for decades. Of these *Der Dorfbarbier* (1796) was a drawing card on all German stages because of its wholesome humor both in the text and music. The others include *Die Weinlese* (1785), *Die Weihnacht auf dem Lande* (1786), *Im Finstern ist nicht gut tappen* (1787), *Das unvermuthete Seefest* (1788), *Das Singspiel ohne Titel* (1789), *Der Erntekranz* (1790), *Achmet und Almanzine* (1795), *Der Bettelstudent* (1796), *Die Jagd* (1797) and *Der Fassbinder* (1802). Two cantatas, *Die Huldigung* and *Der Mai*, were his last works. (2) **Peter Petrovitch** (1870-): b. St. Petersburg; pupil of the St. Petersburg Cons., and of Solovieff in composition; concert pianist till 1890; now librarian

of the central library of the Imperial theatres in St. Petersburg; also critic; composed 3 operas, 2 ballets, 3 symphonies, an orchestral fantasy, 'Ghosts,' a symphonic poem, 'Hero and Leander,' an orch. suite, a concert overture, theme and variation and 4 pieces for orch., a string quartet, a violin sonata, pieces for violin, for 'cello, and for piano (including 2 sonatas, *Petite Suite*, etc.), a *cappella* choruses, 5 cantatas and songs.

SCHERER, Sebastian Anton (1631 [?]–1712): b. Ulm, d. there; organist of Ulm cathedral from 1671; pub. *Musica sacra* (masses, motets); sonatas for 2 violins and gamba, 1680; lute suites, etc.

SCHERING, Arnold (1877–): b. Breslau; educated in Dresden; studied at the universities of Berlin and Leipzig, at the same time pupil of Joachim in violin and of Succo in composition. *Dr. phil.* 1902, with a history of the instrumental (violin) concerto. From 1907 he lectured on history and æsthetics of music at Leipzig University and became professor in 1915; since 1909 lectures on musical history, acoustics and pedagogics at the Leipzig Cons.; wrote numerous scientific works on musical subjects, such as Bach's works, ancient music, music of the renaissance, his *Geschichte des Oratoriums* (1911) being especially notable; also edited and revised important works of past periods. *Ref.*: (cited) I. 443.

SCHERZER, Otto (1821–1886): b. Ansbach, d. Stuttgart; violinist and organist; Musikdirektor at Tübingen Univ. until 1877; composed songs and piano pieces; also organ works (MS.).

SCHESSINGER, Daniel (19th cent.): b. Hamburg; pupil of F. Ries, conductor in Germany and New York (Concordia Society), etc. *Ref.*: IV. 97.

SCHETKY, Christoph (1740–1773): b. Darmstadt, d. Edinburg; 'cellist and composer of 6 string quartets, 6 string trios, 6 duos for violin and 'cello, 6 'cello sonatas with bass, 6 flute duos, 6 sonatas for violin and 'cello, etc. He was a pupil of Anton Filtz in Mannheim and lived successively in Darmstadt, Hamburg and London.

SCHOURLEER, Daniel François (1855–): b. The Hague; banker and honorary Dr. of the University of Leyden; owner of a valuable collection of music and musical instruments; has written a number of monographs of a musico-historical character for the journal of the Society for the Musical History of the Netherlands.

SCHICHT, Johann Gottfried (1753–1823): b. Reichenau, Saxony, d. Leipzig; student of law, organist and pianist. He played in Hiller's Liebhaber-Konzerte and at the Gewandhaus, where he succeeded Hiller as conductor, 1785. In 1810 he became cantor at the Thomaskirche. His compositions include 3 oratorios, motets, masses, Te Deums and

other church music, a concerto, sonatas and caprices. His most important publication is his great Chorale-book (1819), containing 1285 melodies, of which 306 are signed by himself, though not all composed by him. In 1812 he published *Grundregeln der Harmonie* and translated the piano methods of Clementi, Pleyel and the vocal method of Pellegrini-Celoni.

SCHICK, Margarete Luise (1773–1809): b. Mayence, d. Berlin; studied with Steffani and Righini; operatic soprano in the Royal Opera, Berlin; especially noted as a Gluck interpreter.

SCHIEDERMAYER, Johann Baptist (1779–1840): b. near Straubing, d. Linz; organist in the cathedral there; composer of church music, 2 symphonies, string trios, sonatas, organ pieces, etc.; also Singspiele; published a *Theoretisch-praktische Chorallehre zum Gebrauch beim katholischen Kirchenritus* (1828).

SCHIEDMAYER und Söhne: pianoforte firm in Stuttgart, founded at Erlangen in 1781. The founder was Johann Lorenz S., the grandfather of Adolf S., the present head of the firm.

SCHIKANEDER, Johann Emanuel (1751–1812): b. Ratisbon, d. Vienna; actor, singer, etc., with a roving theatrical troupe, the director of which became his father-in-law, whom he succeeded later. The troupe played in larger cities throughout Austria Hungary. In a suburban Vienna theatre it prod. Mozart's *Zauberflöte*, for which S. wrote the text (as he did for a number of other Singspiele) and the success of this piece saved the troupe from bankruptcy. *Ref.*: II. 108, 109, 124; VI. 131; IX. 100.

SCHILDKNECHT, Josef (1861–1899): d. Rorschach, as teacher at the Teachers' Seminary; pub. choral works, including masses, organ pieces; also a *Praktische Anleitung zum Registrieren*, and an *Organum comitans ad Graduate Romanum*.

SCHILDT, Melchior (1592–1667): b. Hanover, d. there; organist, pupil of Sweelinck, succeeded his father and brother at the Marktkirche at Hanover; composed chorale arrangements for organ and clavichord-variations, of which two sets are preserved. *Ref.*: VI. 432 (footnote).

SCHILLER (1) **Friedrich**: the great German poet. *Ref.*: II. 171; V. 199; VI. 146, 200, 204, 349, 395; VIII. 174, 199, 252, 315, 432; IX. 348, 358, 410; X. 166, 250; portrait, V. 200. (2) **Madeline**: studied with Benedict, Hallé, Moscheles; pianist; made her début at the Gewandhaus with Mendelssohn's G minor concerto; travelled in Australia and the United States, where she married Marcus Elmer Bennett.

SCHILLING, Gustav (1803–1881): b. Schwiegerhausen near Hanover, d. Nebraska; student of theology and music at Göttingen and Halle; director of a

Schillings

music school in Stuttgart; political refugee in New York, Montreal and Nebraska; author of an encyclopedia of music (German, 6 vols., 1835-38, 2nd ed., 7 vols., 1840-42), a Method of Thor-ough-bass, a history of modern music (1841), *Franz Liszt*, and other historical, pedagogical and philosophical essays on music; also a revision of Emanuel Bach's *Versuch über die wahre Art, das Clavier zu spielen*.

SCHILLINGS, Max [von] (1868-): b. Mark-Düren; pupil of Brambach and KönigsLöw in Bonn; then studied three years in Munich, where he remained and was made a professor in 1903. In 1908 he became conductor of the court concerts and Generalmusik-direktor in Stuttgart; *Dr. phil. hon. c.* from the universities of Tübingen and Heidelberg (1911), and ennobled by the King of Württemberg (1913). He has composed a number of operas of generally Wagnerian tendency, among them *Der Pfeifertag* (1899); *Moloch* (1906); *Mona Lisa* (1915); also incidental music to *Æschylus' Orestes* and Goethe's *Faust* (1908) and a symphonic prologue to *Ædipus* (1900); besides many other compositions, including the orchestral fantasias *Meergruss* and *Seemorgen* (1896), a 'dialogue' for solo violin and 'cello with small orch., a violin concerto, a hymnic rhapsody 'Dem Verklärten' for mixed chorus, baritone and orch.; men's choruses, piano pieces, songs; chamber music, 6 string quartets, pieces for piano and violin, and melodramatic recitations with orchestral or piano accompaniment, including the *Hexenlied* ('Witches' Song'). *Ref.*: III. viii, 243f; VIII. 413; IX. 421.

SCHIMON (1) **Adolf** (1820-1887): b. Vienna, d. Leipzig; studied with Berton and Halévy at the Conservatoire; an exponent of the Italian method of singing, which he studied while accompanying classes for Bordogni and Banderelli. He composed an opera *Stradella*, produced in Florence (1846), and a comic opera *List um List* was prod. by Flotow in Schwerin (1858). He was *maestro al cembalo* in London (1850) and Paris (1852). After his marriage to the soprano Anna Regan (1872), he taught at Leipzig Cons., the Munich School of Music, and again in Leipzig. Among his compositions are string quartets, a trio, a violin sonata, Italian, French, and German songs. (2) **S.-Regan, Anna** (1842-1902): niece and pupil of Carlotta Unger, concert-soprano and wife of Adolph Schimon (1).

SCHINDELMEISSER, Ludwig (1811-1864): b. Königsberg, d. Darmstadt; conductor in various German cities and at Budapest; court conductor at Wiesbaden (1851) and Darmstadt (1853); produced 6 operas, a ballet, a concerto for orchestra and four clari-nets, compositions for piano, an overture, an oratorio and various songs.

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He was a friend of Wagner's youth and prod. his *Tannhäuser* and *Lohengrin* in Wiesbaden and Darmstadt.

SCHINDLER (1) **Anton** (1795-1864): b. Meedl, near Neustadt, Mo-ravia, d. Bockenheim, Frankfurt on the Main; Beethoven's companion during his last years. He studied law in Vienna, practicing music at the same time; became acquainted with Bee-thoven through Dr. Bach, in whose law office he worked. Schindler's life of Beethoven, *Biographie Ludwig von Beethovens* (1840-1845), became the foundation of all Beethoven biogra-phies, even Thayer recognizing the general correctness of his statements. 1831 he was musical director of the Cathedral of Münster; 1835 in Aachen; in 1842 he returned to Münster and later went to Bockenheim. S. left a large collection of personal notes, sketch books, etc., concerning Bee-thoven's life. *Ref.*: II. 133, 143; IX. 188. (2) **Kurt** (1882-): b. Berlin; con-ductor, composer, pianist; studied with Ludwig Bussler, Conrad Ansonger, Fried-rich Gernsheim, Ludwig Thuille; con-ductor at Stuttgart Court Theatre, 1902-3, Würzburg Stadttheater, 1903-4, assistant conductor at Berlin Royal Opera under R. Strauss, 1904-5, Metro-politan Opera House, New York, 1905-8; musical director of Schola Cantorum, New York, since 1910; edited collec-tions of Russian songs; wrote pam-phlets on Schönberg and on Moussorg-sky and composed about 80 songs. *Ref.*: IV. 213, 449f.

SCHINDLÖCKER (1) **Philipp** (1753-1827): b. Mons, Hainault, d. Vi-en-na; 'cellist at the court opera and the cathedral; Imperial chamber vir-tuoso, composer (only a serenade for 'cello and guitar pub.). (2) **Wolf-gang** (b. Vienna, 1789): nephew of (1); 'cellist and oboist; composer of cham-ber music for wind instruments and 'cello duets.

SCHJÖLER, Axel (1872-): b. Guldager, Denmark; violin pupil of Tofte and Bertheliev, member of the Lamoureux Orchestra, Paris, 1896-97; conductor of the Bergin Musical So-ciety 1899-1901, Copenhagen People's Theatre 1903, Copenhagen Philharmonic Society 1905-07, leader of the municipal free concerts in Rosenborgshavn, 1909; composer of 2 symphonies.

SCHIÖTT, Valdemar Johannes (1826-1915): b. Copenhagen, d. there; one of the founders (1847), flutist, and to 1849 conductor of the New Musical Society, music teacher at the Institute for the Blind, 1853-1903, introduced Braille's musical no-tation for the blind there, also origi-nal pedagogical devices; comp. can-tatas, piano pieces and songs.

SCHIRA, Francesco (1815-1883): b. Malta, d. London; studied at Milan Cons.; composer of Italian operas; con-ductor in Lisbon and London, where

he also taught singing with success. He produced 7 operas in Lisbon, London and Venice, also one operetta and a cantata, 'The Lord of Burleigh,' written for the Birmingham Music Festival, 1873; also ballets for Lisbon, and other compositions.

SCHIRMER, Gustav (1829-1893): b. Königsee, Saxony, d. Eisenach, Thuringia, while on a journey to restore his health; founder of the New York music publishing house of G. Schirmer; son and grandson of piano-makers to the court of Sondershausen; went to New York in 1837; entered the music-store of Scharfenberg & Luis, and became manager of Breusing's music business in 1854; conducted the business with Beer until 1866, when he obtained entire control of it. Since then his house has become the largest of its kind in America and one of the largest in the world. Its present head is **Rudolph**, a son of the founder. Another son, **Gustav, Jr.**, founded the Boston Music Co. in Boston, now under the management of his son, **Ernest C.**, and closely affiliated with the New York house.

SCHJELDERUP, Gerhard (1859-): b. Christiansand, Southern Norway; studied philology at Christiania, music with Franchomme ('cello), and Savard and Massenet (composition) in Paris; settled in Dresden, 1896; wrote orchestral pieces ('Sunday Morning,' Munich, 1893), a symphony, music dramas ('Norwegian Wedding,' Prague, 1900; and 2 others) and a one-act opera, 'Spring Night' (1908); a string quartet, choruses and songs. He wrote a short Danish biography of E. Grieg (1903), another longer one with W. Niemann (in German, 1908), and a biography of Richard Wagner (Danish 1908, German 1913). *Ref.*: III. 99f.

SCHLADEBACH, Julius (1810-1872): b. Dresden, d. Kiel; German physician and author of a *Neues Universal-Lexikon der Tonkunst* (1854), *Die Bildung der menschlichen Stimme zum Gesang* (1860), etc.

SCHLÄGER (1) **Hans** (1820-1885): b. Filskirchen, Upper Austria, d. Salzburg; studied with Preyer; chorus master and conductor at Salzburg; composer of 2 operas, a symphonic tone picture, 3 orchestral masses, symphonies, etc. In 1867 he married the Countess Zichy. (2) (correctly **Lautenschläger**) **Antonie** (1860-1900): b. near Vienna, d. Vienna; operetta singer there, then dramatic singer, engaged for the Vienna court opera in 1882; married Herr von Theumer, 1894. (3) **Georg** (1870-): b. Weida, student of philology, wrote thesis *Studien über das Tagelied* (Jena, 1895); also pub. *Über Musik und Strophenbau der französischen Romanzen* (1900) and other studies.

SCHLECHT, Raimund (1811-1891):

b. Eichstädt, d. there; priest, councillor and president of the seminary at Eichstädt; author of books on church music, including a 'History of Church Music' (1871) and articles in the *Monatshefte für Musikgeschichte*.

SCHLEGEL, Leander (1844-1913): b. Overveen near Haarlem, d. there; pupil of the conservatories at The Hague and Leipzig (Reinecke); travelled as pianist with Aug. Wilhelmj; 1871-1898 director of the Society for the Improvement in Music in Haarlem and for ten years leader of a singing society there. From 1898 he was director of his own music school in Overveen. His compositions comprise a piano quartet and 2 string quartets, a sonata, a concerto for violin, a *Pas-sacaglia* for 2 pianos and many other piano compositions and songs, showing the influence of Brahms. *Ref.*: IX. 188.

SCHLEINITZ, [HEINRICH] Konrad (1802-1881): b. Zschaltz near Döbeln, Saxony; d. Leipzig; studied music at the Thomasschule; member of the board of managers of the Gewandhaus and director of the Leipzig Cons. after the death of his friend Mendelssohn.

SCHLESINGER (1): name of two prominent publishing firms, one at Berlin, founded, 1810, by **Adolph Martin S.**, the founder of the musical periodical *Echo*, the other in Paris, established in 1834 by **Moritz Adolph S.**, son of Adolph Martin. The latter founded the *Gazette Musicale*, which became the *Revue et gazette musicale* in 1835. In 1846 Louis Brandus bought the Paris firm. (2) **Sebastian Benson** (1837-): b. Hamburg; studied with Dresel in Boston; in 1899 a resident in Paris, after 17 years as Imperial German consul at Boston. His compositions, although those of an amateur, are of value, and include, besides some 120 songs, *Melodic Studies*, a *Novellette*, a *Nocturne*, an *Impromptu-caprice*, etc. (3) **Daniel** (19th cent.): b. Hamburg, pupil of F. Reis, conductor of the 'Concordia' and otherwise active in New York. *Ref.*: IV. 97. (4) **Kathleen**: contemp. English writer on music; pub. 'Instruments of the Orchestra . . .' (1910), 'A Bibliography of Musical Instruments . . .' (1912), 'The Precursors of the Modern Violin Family' (1914).

SCHLETTERER, Hans Michel (1824-1893): b. Ansbach, d. Augsburg; studied with Dürnrer and Meyer, Spohr and Kraushaar in Cassel, Davis and Richter in Leipzig; Musikdirektor at Heidelberg University, church Kapellmeister and vocal teacher in Augsburg, where he founded the Oratorio Society and the School of Music; composed operettas, cantatas, several books of a *cappella* choruses, choral singing books and numerous piano transcriptions of classical works. Besides several essays he wrote on the history of church music, German dramatic music, old instru-

ments, J. F. Reichard (1 vol. pub., 1865), etc., etc.

SCHLICK (1) **Arnold** (early 16th cent.): b. Bohemia; blind organist at the court of the Elector-Palatine in Heidelberg; pub. *Spiegel der Orgelmacher und Organisten* (1511; repub. by Eitner) and a collection of vocal works in arrangements for organ and in part for lute, with and without voice, in tablature (1512), which was one of the famous printings of Peter Schöffer the younger (very rare) republished by Breitkopf & Härtel. *Ref.*: VI. 427. (2) **Johann Conrad** (d. Gotha, 1825): 'cellist in Münster, later in the Gotha Ducal orchestra; composer of a concertante for violin and 'cello, 3 trios, 3 string quartets, quintets for flute and strings, 2 'cello concerto, sonatas for 'cello and bass, etc.

SCHLIMBACH, Georg Christian Friedrich (born 1760): b. Ohrdruf, Thuringia, d. Würzburg; organist in Prenzlau, then head of a Berlin music school; published a pamphlet on the structure, etc., of the organ (1801) and contributed to the Berlin *Musikalische Zeitung*.

SCHLÜGEL, Xavier (1854-1889): b. Brillionville, Fammenne, Belgium, d. Ciney, Namur; studied at the Liège Cons.; composed *Chants bretons* (1888); *Messe solennelle*, for male voices, with organ and orchestra; a string quartet, piano trios, orchestra music, the song *Le jeune malade*, etc.

SCHLÖGER, Matteo (18th cent.): Vienna court pianist; composer of instrumental music, including a 'Partita,' in reality a symphony (1722, with 4 movements, adding to the customary 3 movements in the Italian fashion a minuet with trio); also a cembalo concerto which, according to Kretschmar, 'shows its modern tendency even more plainly' and has as a finale (3rd movement) *a Tempo di Menuetto*. *Ref.*: VIII. 139.

SCHLÖSSER (1) **Louis** (1800-1886): b. Darmstadt, d. there; court conductor and dramatic composer; student at Darmstadt, Vienna (Salieri, etc.) and the Paris Conservatoire; produced 2 operas, a melodrama, incidental music, ballets, symphonies, concertos, piano pieces, songs, etc. (2) **Adolf** (1830-): b. in Darmstadt; the son of (1); concert pianist in Germany, France and England; teacher in London; professor in the Royal Academy of Music; composed a piano quartet and a trio, 24 Studies and pieces for piano (2 and 4 hands) and part-songs.

SCHLOTTMANN, Louis (1826-): b. Berlin; studied music with Taubert and Dehn; concert pianist in London, teacher in Berlin, where he gained the title of Royal Musikdirektor (1875); composed chamber-music, piano pieces, an orchestral *Trauermarsch*, an overture to 'Romeo and Juliet,' etc.

SCHLUTER, Max (1878-): b.

Copenhagen; violinist; pupil of Joachim in Berlin, toured Japan, China, Australia and America, since 1909 resident in Copenhagen.

SCHMEDES, Erik (1868-): b. Gjentofte, near Copenhagen; studied singing with Rothmühl (Berlin), Ress (Vienna), Iffert (Dresden) and Padilla (Paris); lyric tenor in Wiesbaden, 1891, municipal theatre, Nuremberg, 1894; Dresden Royal Opera, 1896; Vienna court opera, 1898; has sung Siegfried and Parsifal at Bayreuth since 1899. (2) **Hakon** (1877-): b. Gjentofte; pupil of Ysaye, violinist in Berlin, Brussels, Paris, Boston and Copenhagen, toured as virtuoso, composed an operetta (1907), songs, piano and violin pieces, etc.

SCHMELZER, Johann Heinrich (ca. 1630-1680): d. Vienna; court chamber musician, later Kapellmeister in Vienna; published sonatas for violin, violas and trombones, violin solo sonatas, sonatas for 2 violins and continuo, or for violin, gamba and continuo (Nuremberg, 1659); also trumpet fanfares for Bertoli's *La contesa dell'aria*, etc.; also (MS.) vocal and other instr. works.

SCHMID (1) (or Schmidt) **Bernard** (16th cent.): organist at the Thomaskirche and the minster of Strassburg; published a treatise on organ-building and a tablature book of preludes; toccatas, motets, canzonets, etc. *Ref.*: VI. 68, 428, 450. (2) **Bernhard** the younger; son and successor of (1) at the Thomaskirche and the minster of Strassburg; pub. a tablature book of preludes, toccatas, fugues, madrigals, etc. (1607). *Ref.*: VI. 404, 428. (3) **Johann Christoph**. See SMITH (2). (4) **Anton** (1787-1857): b. Pihl, Bohemia, d. Vienna; librarian of the music department in the Vienna Library; author of several important monographs on Ottaviano dei Petrucci and his successors (1845), Haydn and Zingarelli (1847), a full biography of Gluck, and important historical research articles in Dehn's *Cäcilie*. (5) **Otto** (1858-): b. Dresden; studied law in Leipzig, then music with E. Kretschmer; music critic of the Dresden *Journal* and teacher of musical history at the Dresden Cons. (Royal professor, 1905); pub. biographical sketches of Koschat, Kretschmer, Michael Haydn, etc.; studies on Czernohorsky, the musical activities of the Saxon Royal house, etc.; edited *Musik am sächsischen Hofe* (10 vols., including works of Hasse, Binder, Petzold, Naumann, members of the Royal family, etc.). (6) **Joseph** (1868-): b. Munich, where he studied at the Royal School of Music (Rheinberger) and became organist of the Church of the Holy Spirit and of the Kaim concerts, organist at the Frauenkirche, 1901, and conductor of the academical choral society 'München'; pub. male choruses, a *cappella*

part-songs, church music, organ pieces, a 'cello sonata, piano pieces, and many songs, also an opera (MS.). (7) **Heinrich Kaspar** (1874-): b. London; chorister-pupil of Mitterer at the Ratisbon cathedral, graduated from the Munich Academy with honors; became teacher at the Athens Cons. (Odeon), but after concert tours as pianist returned to Munich, as teacher at the Academy and conductor of male choruses. He composed songs, children's songs, male choruses, mixed choruses, children's choruses and piano pieces.

SCHMIDT. See also **SCHMID.**

SCHMIDT (1) **Johann Philipp Samuel** (1779-1853): b. Königsberg, d. Berlin; government official, author and musical amateur who wrote 10 operas for Berlin and Königsberg, many cantatas, 9 oratorios and masses, symphonies for orchestra, string quartets and quintets, many of them published. For 30 years he was critic for the *Spensersche Zeitung* and contributed largely to Berlin and Leipzig musical periodicals. He also arranged symphonies by Mozart and Haydn, Radziwill's *Faust* and other compositions for piano. (2) **Joseph** (1795-1865): b. Bückeburg, d. there; violinist; composer of an oratorio, *Die Geburt Christi*, quartets and choruses, psalms, and other church music. (3) **Hermann** (1810-1845): b. Berlin, d. there; ballet conductor; a pupil of Böhmer and Gabrielski, composed a number of operettas, ballets, and works for orchestra and strings. (4) **Gustav** (1816-1882): b. Weimar, d. Darmstadt, as court conductor, particularly successful with his opera *Prinz Eugen* (1845); also prod. *Kaiser Konrad vor Weinsberg* (*Weiberfreude*, 1858); *La Reole* (1863) and *Alibi*. He also composed songs, ballads and male choruses in folk-style. (5) **Karl Friedrich** (1827-1892): b. Jonitz, near Dessau, d. Heilbronn, founder of the music publishing firm of C. F. Schmidt, Heilbronn; conducted, after his retirement in 1889, by his sons **HERMANN** and **OSCAR**. (6) **Friedrich** (1840-): b. Hartefeld near Gueders, took holy orders (1864), director of the cathedral choir, Münster, 1866; papal chamberlain, 1890; member of the cathedral chapter, 1909. His musical works include masses, motets, a litany, and instructive organ pieces. He is editor of the *Fliegende Blätter für Katholische Kirchenmusik* since 1890. (7) **Arthur P.** (1846-): b. Altona, founded in 1876 the Boston music publishing house which bears his name. It soon attained large dimensions and now has branches in New York and Leipzig. (8) **Felix** (1848-): b. Dresden, pupil of Mantius (singing), Weltzmann (theory) and of Ad. Schulze, Kiel and Barth; celebrated concert bass and teacher of singing. Since 1913 he is director of the section of singing in the Royal Hochschule. He married his

pupil **Maria Köhne** (who under the name of **Mme. Schmidt-Köhne** has made a great name as a concert singer) in 1878. (9) **Leopold** (1860-): b. Berlin, active as conductor in Heidelberg (1887), Berlin (1888), Zürich (1891), Halle (1895); since 1897 music critic *Berliner Tageblatt*; teacher of musical history in the Stern Cons., 1900, at Klindworth-Scharwenka conservatory since 1912; has composed a violin sonata, choruses, songs, and written a number of essays and books on musical subjects, among them: *Geschichte der Musik im 19. Jahrhundert* (1901); *Führer durch Richard Strauss' Salome* (1912), and *Beethoven* (1914); also edited *Beethovenbriefe* (1908) and *Brahmsbriefe* (1909). (10) **Heinrich** (1861-): b. Kirchenlamitz, Fichtelgebirge, studied at the Munich Royal Music School (Rheinberger, Riehl, Kellermann, Hieber); now seminary teacher in Bayreuth; has published incidental stage music, concerto for organ with strings, songs and choruses; also edited David's *Duette* and Hohmann's 'Violin School,' wrote *Die Orgel unserer Zeit in Wort und Bild* (1904) and (with Hartmann) *Richard Wagner in Bayreuth* (1914). (11) **Karl** (1869-): b. Friedberg, Hesse, studied at Leipzig Conservatory, is professor of the Fridericianum, Laubach; since 1902 at the Augustinian School of the same city. He has written exhaustively on musical pedagogics and biography; was assistant editor of Köstlin's *Geschichte der Musik in Umriss* (1899), and has composed a piano concerto, music to Sophocles' *Ajax*, and songs. (12) **Franz** (1874-): b. Pressburg, pupil of Hellmesberger in Vienna; teacher of 'cello at the Royal and Imp. Institute, 1892, and teacher of piano there from 1910. He composed an opera, *Notre-Dame* (Vienna, 1914), and two symphonies (prize-crowned, 1900, 1913).

SCHMITT (1) **Aloys** (1788-1866): b. Erlenbach, Bavaria, d. Frankfurt; studied with his father, a cantor, and with André at Offenbach; distinguished pianist in Frankfurt and Berlin, also notable as a teacher. During 1825-1829 he was organist to the Duke of Cambridge at Hanover. His compositions comprise sonatas, études, etc., for piano, a concertino for piano and orchestra, overtures, piano quartets and trios; also three operas, two oratorios, overtures and masses with orchestra. (2) **Jakob (Jacques)** (1803-1853): b. Obernburg, Bavaria, d. Hamburg; brother and pupil of (1); teacher of piano in Hamburg; composer of nearly 400 compositions including piano études, piano sonatas, variations (some accompanied by string quartet), much salon-music and one opera. (3) **Joseph**: monk in Eberbach 1766-80; d. Frankfurt-on-Maine; abandoned his orders as monk at Eberbach to become

a musician; music-dealer at Amsterdam till 1785, when J. J. Hummel took his business over. He was known as a skillful violinist and composer of ecclesiastical music; was conductor at Frankfurt and published besides his church music, string quartets, trios and duets.

(4) **Friedrich** (1812-1884): b. Frankfurt, d. Berlin; said to have been a son of (3); pupil of Aloys Schmitt and Österieth; intended for a commercial career but studied singing with Charlotte Mangold, Darmstadt, Stunz in Munich; was tenor in Magdeburg, Leipzig, and Dresden, lost his voice and became vocal teacher in Munich, where Julius Hey (q.v.) became his pupil. He pub. *Grosse Gesangsschule für Deutschland* (Munich, 1854), *Die Auffindung der voix mixte* (ib., 1868), etc.

(5) **Georg Aloys** (1827-1902): b. Hanover, d. Dresden; son of (1); studied with his father and Vollweiler; concert-pianist who toured Germany, France, Belgium, Algiers and London; conductor at the theatres of Aix-la-Chapelle, Würzburg and at the court of Schwerin; director of the Dreyssig Singakademie at Dresden from 1893; prod. 3 operas, including *Trilby* (1845) and composed overtures and orchestral music, string quartets, trios, piano pieces, incidental dramatic music, songs, etc. Ref.: VI. 333. (6) **Hans** (1835-) : b. Koblenz, Bohemia; studied at Prague Cons., and became oboist at Bucharest and Vienna. Forced to abandon his instrument on account of throat trouble, he studied piano at the Vienna Cons., and became teacher there in 1862. He pub. études, fundamental piano exercises, instructive pieces, etc., pub. *Schule des Gehörs*, etc., and edited Clementi's *Gradus ad parnassum*; also composed a violin concert piece and an opera (MS.). (7) **Florent** (1870-) : b. Blamont, Meurthe-et-Moselle; pupil of Hess and G. Sandre in Nancy; of Th. Dubois, Lavignac, Massenet and Fauré at the Paris Cons.; obtained second, then first, prix de Rome with cantatas *Frédégonde* (1892) and *Sémiramis* (1900) respectively; and aroused general interest with his piano quintet, op. 51. Besides these works he wrote *En été* (1893) and *Le palais hanté* (1904) for orch.; the ballets *La Tragédie de Salomé* (Paris, 1907), and *Ouvrac* (MS.), a number of piano compositions (*Musiques intimes*, *Feuillets de voyages*, *Reflets d'Allemagne*); also 3 Rhapsodies for 2 pianos, vocal compositions with piano, a cappella choruses, choral works with orch. or piano (4 hands); pieces for piano and violin, piano and cello, Andante and Scherzo for harp and string quartet, Lied and Scherzo for double wind quintet. Ref.: III. xi, xiv, xviii, 321, 363, 364; VI. 386, 390; VII. 365f.

SCHMITZ, Eugen (1882-) : b. Neuburg; since 1908 music critic of the *Münchener Zeitung* and editor of the

Neue Musikalische Rundschau, temporarily director of the Salzburg Mozarteum, 1914, musical editor of the *Dresden Nachrichten*, 1915; has written extensively on music-historical subjects; pub. *Hugo Wolf* (1906), *Richard Strauss als Musikdramatiker* (1907), *Harmonielehre als Theorie* (1911), *Geschichte der weltlichen Solokantate* (1914); also edited works of Johann Staden, Naumann's *Musikgeschichte* (1908), and composed choruses and ballads for baritone and piano (MS.).

SCHNABEL (1) **Joseph [Ignaz]** (1767-1831): b. Naumburg-on-Queiss, Silesia, d. Breslau; conductor at the Breslau cathedral, Musikdirektor at the university there, teacher and director of the Roman Catholic Seminary, and of the Royal Institute for Church Music. His compositions consist of church music (masses, graduals, antiphones, marches, etc.), also military marches, male quartets, songs, a clarinet-concerto and quintet for guitar and strings.

(2) **Michael** (1775-1842): b. Naumburg, d. Breslau; brother of (1) and founder of a piano factory in Breslau, 1814. (3) **Karl** (1809-1881): son of (2), pianist, successor to his father as head of the piano manufacturing firm, educated in music by his uncle (1), later devoted himself to composition; pub. orchestral and piano music, cantatas, masses and operas.

SCHNECKER, Peter August (1850-) : b. in Hesse-Darmstadt; studied music with Oscar Paul at Leipzig, organist and teacher in America where he has published church music, pianoforte music and collections of organ music. Ref.: IV. 358.

SCHNEEDLER-PETERSEN, Fredrik (1867-) : b. Rhudhjøhøing; violinist and conductor; pupil of Copenhagen Cons. (1885-1888), of Joachim in Berlin (1888-1892), concert-master and conductor of the Copenhagen 'Tivoli' orchestra, 1898-1901, conductor at Marienbad, 1904-5, at Åbo, Finland, 1905-8, and since 1909 of the 'Tivoli and Palais Concerts,' Copenhagen.

SCHNEEGASS (Sneegassius), Cyriacus (1546-1597): b. Buschleben, near Gotha, d. Friedrichroda; pastor there and composer of graduals, motets, psalms and motets; author of several books on musical theory in Latin (1 in German).

SCHNEIDER (1) **Johann** (1702-1787): b. Lauter near Coburg, d. Leipzig; organist, celebrated for his improvisations; pupil of J. S. Bach in Cöthen; court organist in Saalfeld, chamber-musician (violinist) in Weimar, organist of St. Nicholas' Church, Leipzig, from 1730. Ref.: VI. 458. (2) **Johann Gottlob** (1753-1840): b. Altwaltersdorf, d. Gersdorf as organist; was at first a weaver, but persisted in his studies till he could make music his profession, and train his 3 sons Friedrich (6), Johann (7) and Gottlob

(8) as musicians. (3) **Georg Abraham** (1770-1839): b. Darmstadt, d. Berlin; horn virtuoso, played in the Berlin Royal orchestra, established subscription concerts there; later, after conducting in theatre at Reval, became Kapellmeister of the Berlin Court Opera and Musikmeister of the Guard regiments; composed 5 operettas, ballets, cantatas, symphonies, and overtures, concertos for horn, flute, oboe, bassoon; also oratorios, incidental music, chamber-music, etc., and many pieces for wind instruments. (4) **Johann Georg Wilhelm** (1781-1811): b. Rathenow, Prussia, d. Berlin; studied with his father and Türk; concert pianist and teacher in Berlin, composed an orchestral fantasia with pianoforte; dances and marches for piano, etc.; also a melodrame, *Ilse*, and songs (posthumous); also pub. a *Commersbuch*, and a *Musikalisches Taschenbuch* (2 years) under the pen-name of Werder. (5) **Wilhelm** (1783-1843): b. Neudorf, Saxony, d. Merseburg, where he was organist and Musikdirektor; author of several didactic works for organists, also a *Musikalische Grammatik* and *Die Orgelregister, deren Entstehung, Namen, Behandlung*, etc. (1835), and *Historisch-technische Beschreibung der musikalischen Instrumente* (1834). (6) [**JOHANN CHRISTIAN**] **Friedrich** (1786-1853): b. Altwaltersdorf near Zittau, d. Dessau; studied at Leipzig University; pub. 3 piano sonatas in 1803; became organist of St. Paul's Church, 1807; conductor of Sekonda's opera troupe, 1811; organist of St. Thomas' Church and musical director of the Municipal Theatre, Leipzig, 1813; court conductor in Dessau, 1821, where he improved both orchestral and vocal music, and founded a choral society. In 1829 he opened a very successful music school, which had wide influence until the Leipzig Cons. was founded; also directed musical festivals in many cities. He wrote 16 oratorios of which 'The Deluge' (1823), 'The Last Judgment' (1819) and 'Paradise Lost' (1824) are the best known. He also composed 25 cantatas, 5 hymns, 13 psalms, 7 operas, 23 symphonies, many overtures, piano quartets, trios, sonatas for flute and for piano; about 400 sacred choruses and 200 songs. Among his educational works are an 'Elementary Harmony' (1820); 'Preparatory School of Music' (1827) and the 'Organist's Handbook.' S. received his title *Dr. phil.* from the University of Halle, 1830. *Ref.*: VIII. 232. (7) **Johann Gottlob** (1789-1864): b. Alt-Gersdorf, d. Dresden; was boy soprano, then tenor and choir prefect of the Zittau Sängerkhor; then studied law at Leipzig, but succeeded his brother (6) as organist at the University; later organist at Görlitz and 1825 at the Dresden Protestant court church; also became conductor of the Dreyssig

Singakademie. He was famous both as a teacher and virtuoso, counting among his pupils Berthold, Naumann, Van Eycken, Merkel, etc. His published works include organ preludes, fantasias and fugues. *Ref.*: VI. 459, 469. (8) [**Johann**] **Gottlieb** (1797-1856): b. Alt-Gersdorf, d. Hirschberg; brother of (6) and (7); organist in Hirschberg, also a fine player. (9) **Louis** (1805-1878): b. Berlin, d. Potsdam; son of (3); court councillor and author of a 'History of the Opera and of the Royal Opera House at Berlin' (1852); also arranged Mozart's *Schauspieldirektor*. (10) **Johann Julius** (1805-1885): b. Berlin, d. there; studied with A. W. Bach, Berger, Hausmann, Klein; organist, cantor, singing teacher, Royal Musikdirektor. He taught at the Royal Institute for Church Music, was Royal inspector of organs; founded several choral societies and led the Verein für Klassische Kammermusik in Potsdam, 1844-47; composed 2 operas and oratorios, church music, 200 male quartets, organ and chamber music, a piano concerto, church music (Te Deum, Mass, 12-part Paternoster, etc.). (11) **Karl Ernst** (1819-1893): b. Aschersleben, d. Dresden; music teacher in schools and author of *Das musikalische Lied in geschichtlicher Entwicklung* (3 parts, 1863-67), *Zur Periodisierung der Musikgeschichte* (1863), *Musik, Klavier und Klavierspiel* (1872). (12) **Karl** (1822-1882): b. Strehlen, d. Cologne; operatic tenor in Leipzig, Frankfurt, Wiesbaden, Rotterdam; and for many years preeminent in the part of the Evangelist in Bach's St. Matthew Passion; vocal teacher at the Cologne Cons. from 1872. (13) **Theodor** (1827-1909): b. Dessau, d. Zittau; studied with his father (6), and 'cello with Drechsler; 'cellist in the Dessau court orchestra, cantor and choirmaster in Dessau, Chemnitz, where he also directed a Singakademie and a male chorus, which he founded in 1870. (14) **Richard Ludwig** (1857-1913): b. Dresden, d. Blasewitz; pupil, then teacher at the Dresden Cons.; in 1890 founded the Dresden School of Music (Royal professor, 1908); pub. piano études and instructive pieces, and wrote on musical metrics. (15) **Edward F.** (1872-): American composer of a symphony, violin pieces, songs, grove play 'Apollo' (1915). *Ref.*: IV. 397f; mus. ex., XIV. 238. (16) **Max** (1875-): b. Eisleben, studied musical science at Leipzig Univ.; theory with Jadassohn; opera conductor in Halle, 1897-1901; librarian of the musical seminary of Berlin Univ. from 1904, assistant to Kopfermann at the Royal Library, 1907-14, teacher of orchestration at the Royal Institute for Church Music; professor 1913. He wrote a Bach bibliography, a J. S. Bach catalogue and a Bach Family catalogue, and other studies on Bach and his period, and edited works by Telemann,

Keiser (*Denkmäler deutscher Tonkunst*) and Bach. In 1915 he became regular professor at the Univ. of Breslau and teacher at the Royal Institute for Church Music there.

SCHNITGER (1) **Arp** (1648-1720): b. Godswarden in Oldenburg, d. Neuenfelde; organ builder who built among others the organs of 3 churches in Hamburg, 2 in Bremen, 1 each in Magdeburg, Berlin and Frankfurt on the Oder. (2) **Franz Kaspar** (d. 1729), son of (1); assisted his father; went after his father's death to Zwolle in Holland and there took his older brother into the business; built organs in Zwolle (63 stops) and Alkmar (56 stops). *Ref.*: VI. 405.

SCHNORR VON CAROLSFELD, **Ludwig** (1836-1865): b. Munich, d. Dresden; studied with J. Otto and at the Leipzig Cons., dramatic art with Devrient; made his début as dramatic tenor at Karlsruhe; heroic tenor in Dresden, 1860. He created Tristan in 1865; was generally famous as Wagner singer especially as Tannhäuser. He married **Malwina Garrigues** (1825-1904; b. Copenhagen, d. Karlsruhe), dramatic soprano who frequently appeared with him.

SCHNYDER VON WARTENSEE, **Xaver** (1786-1868): b. Lucerne, d. Frankfurt; studied in Vienna, music teacher at the Pestalozzi Institute at Yverdon, and from 1817 in Frankfurt; composed an oratorio, a fairy opera, 2 symphonies, a piano sonata, songs of religious and secular character, Swiss songs for male chorus; wrote articles for musical magazines, also *System der Rhythmik* (pub. by B. Widmann).

SCHÖBER, Franz von (1798-1883): b. Malmö, Sweden, d. Dresden; poet and intimate friend of Franz Schubert.

SCHÖBERLECHNER, Franz (1797-1843): b. Vienna, d. Berlin; studied with Hummel and E. A. Förster; pianist, playing a concerto by Hummel (written for him) at 10; travelled as virtuoso in Italy; became conductor to the Duchess of Lucca; went to Vienna and St. Petersburg, where he married the singer Sophie dall'Occa. He produced operas in Florence, Lucca, etc., wrote an overture, orchestral variations, sonatas, fantasias, rondos and sonatas for piano, string-quartets, trios, a violin (or flute) sonata, etc.

SCHÖBERLEIN, Ludwig (1813-1881): b. Kolmburg, near Ansbach, d. Göttingen; theologian; professor at Heidelberg and Göttingen; pub. (with F. Riegel) *der Schatz des liturgischen Chor- und Gemeindegesangs* (3 vols., 1865-72) and *Musica sacra* (1869).

SCHÖBERT, Johann ([?]-1767): b. (according to Baron Grimm) Silesia, d. Paris; chamber cembalist to the Prince of Conti from about 1760, celebrated clavicinist in Paris (second only to Eckardt as salon favorite) and composer for his instrument; the first to

make chamber music with obligato piano part a specialty. A creative musician of marked originality, he clearly shows the influence of the famous Mannheim school, to which he may have reacted in Germany on his way to Paris (being variously reported in Augsburg and Strassburg). His works (op. 1-20, pub. in Paris and London and reprinted by J. J. Hummel in Amsterdam) include some sonatas for piano solo, mostly piano sonatas with violin, trios for piano, violin and 'cello, *quatuors* for piano, 2 violins and 'cello, symphonies for piano, violin and 2 horns, also 4 piano concertos with string orch. and 2 horns, 2 others do. with 2 flutes or oboes added. He also prod. a vaudeville *Le garde chasse et le braconnier* (Paris, 1765). *Ref.*: II. 67ff, 102; VII. 97, 98, 113, 114, 117, 123, 426, 498; VIII. 166.

SCHÖECK, Othmar: contemporary composer who has published songs, a serenade for small orchestra, a violin sonata, a concerto for violin, a string quartet and various choruses.

SCHÖENEFELD, Henry (1857-): b. Milwaukee, Wis.; graduated from Leipzig Cons., 1878; studied also with Lassen in Weimar; concert pianist, composer and teacher; won the National Conservatory symphony prize, 1892; the Henri Marteau prize for piano and violin sonata, Paris, 1898; Nordica song prize, 1906. His works include 2 symphonies, polonaises for piano, other piano music, instrumental pieces, choruses and songs. *Ref.*: IV. 311, 346, 433f.

SCHÖFFER, Peter [the younger] (16th cent.): one of the earliest German music-printers, whose work is distinguished by accuracy and elegance, being equal to that of Petrucci. He worked in Mayence till 1512, then in Mayence and Worms, and, with Matthias Apianus in Strassburg, 1534-37. In 1540 he is recorded as printing in Venice. The *Liederbuch* printed by him in 1513 was reprinted in facsimile in 1913.

SCHÖLCHER, Victor (1804-1893): b. Paris, d. there; French statesman who settled in England. An enthusiastic admirer of Handel, he published a life of that master (1857) and collected an excellent Handel library, also a collection of musical instruments, bequeathed to the Paris Conservatoire.

SCHOLTZ, Hermann (1845-): b. Breslau; studied with Brosig there, and Riedel, Plaidy, etc., in Leipzig, then with von Bülow and Rheinberger in the Munich Royal School of Music; teacher of pianoforte in that institution, then in Dresden where he became Royal chamber virtuoso and professor; wrote a piano concerto, a trio, a sonata, variations and other compositions for the piano, especially several series of lyric pieces. He edited Chopin's works, Heller's études, etc.

SCHOLZ (1) Bernhard E. (1835-): b. in Mayence, studied the piano with Ernst Pauer, and theory with Dehn; teacher of theory at the Munich Royal School of Music, and court conductor in Hanover, later conductor of the Breslau Orchesterverein; succeeded Raff as director of the Hoch Cons. in Frankfurt, 1883, and conducted the Rühl Gesangverein from 1884. He prod. operas, and also composed cantatas, violin and piano sonatas, waltzes, 2 string quartets, a quintet, a symphony, a symphonic poem, overtures, choral works with orch., sonatas for piano, songs, etc. He also pub. a treatise on counterpoint and imitation, etc. (2) **Hans (1879-):** b. Breslau, pupil of the Hoch Conservatory, Frankfurt, published (1911) a monograph on *Sigmund Kusser*, 1910 became lecturer on harmony and counterpoint at Munich University. He published a German translation of Berlioz's *Memoirs* in 1914.

SCHOLZE (1) Johann Sigismund. See SPERONTES. (2) **Anton (1864-):** b. at Oberhennersdorf, in Bohemia; studied in Komotau, became teacher of music at the Lehrerbildungsanstalt in Eger, 1898. He has composed an opera, *Hanna* (Saaz and Eger, 1914), songs, choruses, piano music; and pub. *Bilder aus der Musikgeschichte* (1913).

SCHÖN (1) Moritz (1808-1885): b. Krönau, Moravia, d. Breslau; studied with Ries, Müller, Spohr; violinist and virtuoso; toured Germany and Holland; theatre conductor and founder of a violin school in Breslau; wrote 'Lessons for Beginners,' violin duets, etc. (2) **Eduard (1825-1879):** b. Engelsburg, Silesia, d. Deutsch-Jasnik; German councillor and jurist, composer of male quartets, which he wrote under pseudonym of E. S. Engelsberg.

SCHÖNBERG, Arnold (1874-): b. Vienna; originally self-taught, pupil of A. von Zemlinsky, 1894; then, on Strauss' recommendation studied at the Stern Cons. in Berlin (1901-3), later again in Vienna, where he was influenced by Mahler. In 1910 he became instructor of composition in the Royal and Imperial Academy; from 1911 taught privately in Berlin. S. at first composed in the style of Wagner and Liszt, but later became an exponent of the most ultra-modern tendency. He pub. several sets of songs, with and without orchestra, 2 sets of piano pieces, the *Gurre-Lieder* for soli chorus and orch., and *Pierrot lunaire* for declamation and string orch., flute and clarinet; a *cappella* choruses; 2 string quartets, a string sextet, *Verklärte Nacht*; Five Orchestral Pieces; a symphonic poem *Pelleas und Melisande*, and a *Kammer-sinfonie* in E maj. In 1913 S. was awarded the Mahler prize for composition. His *Harmonielehre* (1911) is not a pedagogical work in the ordinary sense, but a study suggesting the possibilities of harmonic development.

Ref.: II. 369; III. xx, 271ff; songs, V. 342ff; choral works, VI. 353f; piano works, VII. 324; chamber music, VII. 565ff; orchestral works, VIII. 435f; mus. ex., XIV. 78; portrait, VII. 602.

SCHÖNBERGER, Benno (1863-): b. Vienna, studied music with Door, Bruckner, Volkmann, Liszt; concert pianist who toured Russia, Germany, Austria, Belgium, Sweden and London; composed sonatas, fantasias, a polonaise, bolero, rhapsodies and many songs.

SCHÖNDORF, Johannes (1833-): b. at Röbel in Mecklenburg; studied at the Stern-Kullak Cons. in Berlin; organist teacher and choral conductor at Güstrow; composer of choruses for mixed and men's voices, songs and piano compositions.

SCHÖNEFELD. See SCHOENEFELD.

SCHÖNEFELD, Hermann (1829-): b. Breslau; cantor there and Royal Musikdirektor; composer of a violin sonata, three overtures, a symphony and a piano trio; 4 cantatas, motets and psalms; also songs for school children and 42 4-part chorales for schools.

SCHÖNSTEIN, Karl, Baron (1797-1876): b. Ofen, d. Vienna; an Austrian government official holding various high positions; during his younger years an excellent singer and one of the first to interpret Schubert's songs in a masterly manner. Schubert dedicated to him his *Müllerlieder*.

SCHOP, Johann (17th cent.): violinist and composer of instrumental music; musician at the Danish court, 1615-19; director of municipal music at Hamburg, 1621; also organist and municipal Kapellmeister there at later date; composed two books of dance suites, church concertos, etc.

SCHOPENHAUER, Arthur, the German philosopher. *Ref.: II. 173, 415, 417; V. 87.*

SCHOR, David (1867-): b. Simferopol, pianist; studied at the St. Petersburg Cons. (Amenda, Van Ark, Safonoff), founded, with Krein and Altschuler, the 'Moscow Trio' (1892), whose annual historical concerts of chamber music have been most successful in Russia and abroad.

SCHOTT (1) B., & Söhne: important music publishing house of Mayence founded in 1773 by **Bernhard Schott** (d. 1817), continued by his sons **Andreas S.** (1781-1840) and **Johann Josef S.** (1782-1855), who established a branch in Antwerp early in the 19th cent. and who introduced lithography in music printing. Another branch was opened in London by **Adam S.**, the Antwerp firm having removed to Brussels. Of the next generation **Franz Philipp** was active in enlarging the business, and his brother **Peter** in finding a greater market for its products in Paris and Brussels, where the firm operated as **Schott frères** (now owned by Otto Junne), and pub. from

1854 the *Guide Musical*. In London J. B. WOLF continued the work of Adam S. and at present CARL VOLKERT. After the second generation the house passed into the hands of PETER SCHOTT and FRANZ VON LANDWEHR (nephews) and DR. LUDWIG STRECKER, the first-named inheriting the Brussels and Paris houses. The firm of S. pub. no less than 25,000 works, including the last works of Beethoven (Symphony IX, quartets, and *Missa solemnis*), the operas of Donizetti, Rossini, Auber, etc., and Wagner's *Meistersinger*, *Nibelungen-Ring* and *Parsifal*. (2) **Anton** (1846-1913): b. Schloss Staufenneck, d. Stuttgart; abandoned an army career to study singing with Frau Schebest-Strauss; operatic tenor at Munich, Berlin, Schwerin, Hanover, London and in Italy, the last with Neumann's Wagnerian troupe; also made extended concert tours; wrote *Hie Welf*, *hie Waibling* (1904), a polemic on vocal pedagogy. *Ref.*: IV. 138.

SCHRADER, Heinrich (1844-1911): b. Jerxheim, d. Brunswick; studied at the Stern Conservatory, Berlin; was organist St. Andrew's church, Brunswick, 1869, cathedral organist there, 1882, professor, 1901; also director of male and mixed choral societies and Ducal Musikdirektor (1886). He composed organ pieces, choruses and songs.

SCHRADIECK, Henry (1846-): b. Hamburg; violinist, studied with his father, with Léonard and David; concert-master at Bremen, Moscow Cons., Hamburg, Leipzig (Gewandhaus and Stadttheater); teacher at the Leipzig Cons. for a time; then professor of violin at Cincinnati Conservatory (1883), and after a term as concert-master of the Hamburg Philharmonic Society, teacher at the National Cons. in New York (1898), changing to the S. Broad Street Cons., Philadelphia, in 1899. At present he teaches privately in New York. His compositions are solely of an instructive character, including 25 *grosse Studien für Geige allein*, 'Guide to the Study of Chords,' 'Finger Exercises,' 'Scale Studies,' etc.

SCHRAMM, Melchior (16th cent.): b. Silesia; member of the band of Count Carl of Hohenzollern, 1574, organist at Offenburg, Baden, 1595; contrapuntist and composer of sacred songs, motets and *Neue auserlesene deutsche Gesänge, mit 4 Stimmen* (1579).

SCHRECK, Gustav (1849-): b. Zeulenroda; studied with Plaidsy, Papertitz, Jadassohn at the Leipzig Cons.; music teacher at the German Gymnasium in Wiborg, Finland, 1871-74, theory teacher at the Cons. in Leipzig from 1887, and cantor of the Thomaschule from 1892, Royal professor 1898, honorary *Dr. phil.*, Leipzig, 1909. He composed *König Fjaldr* and *Der Falken-Reiter* for male chorus, soli and orch., *Begrüssung des Meeres* for

male chorus, 2 horns and piano, an oratorio, *Christus der Auferstandene*, *Gott ist die Liebe* and *Salvum fac regem* for mixed chorus and orch., other mixed and male choruses, duets, tertets for women's voices; also a fantasy and double fugue for organ and orch., nonet for wind instr., a bassoon sonata, oboe sonata, violin romanza, piano pieces for 4 hands and 2 hands; also edited *Ausgewählte Gesänge des Thomanerchors zu Leipzig* (1913), Pergolesi's *Stabat mater* (1909) and J. S. Bach's 6 sonatas for piano and violin.

SCHREIBER (1) **Friedrich Gustav** (1817-1889): b. Bienstedt, near Gotha, d. Mühlhausen, Thuringia; studied in Erfurt; organ teacher at the National Institute of Music in Prague; cantor (1851) and Royal Musikdirektor (1859) in Mühlhausen, where he founded and conducted 2 mixed choruses; pub. a Pestalozzi cantata and *Der deutsche Geist* (both soli, chorus and orch.), *Borussia* (for male chorus and orch.), songs, and a scherzo for piano. He also wrote an oratorio, cantatas, psalms, motets, symphonies, overtures and piano pieces (MS.). (2) **Friedrich** (1824-): the last proprietor of the Vienna music publishing house founded by Mollo in 1801, taken over by Diabelli in 1818 and by Spina in 1852. The house, which pub. about 30,000 works, changed its name with each proprietor.

SCHREKER, Franz (1878-): b. Monaco; pupil of Robert Fuchs in Vienna; in 1911 founded and has since led the Philharmonic Chorus there; composition teacher at the Imper. and Royal Academy; composer of an overture, *Ekkehard*, a suite for full orch., an *intermezzo* for string orch. and *Nachtstück* for full orch.; Prelude to a Drama (1914); also Psalm 116 for chorus and orch., *Schwanengesang* for do., 2 pantomimes, and 4 operas, *Der ferne Klang* (Frankfort, 1912); *Das Spielwerk der Prinzessin* (Vienna, 1913); *Der rote Tod* and *Die Gegenpartie* (the last two still unperformed); and about 40 songs. *Ref.*: IX. 432f; V. 345.

SCHREMS, Joseph (1815-1872): b. Warmensteinach, Upper Palatinate, d. Ratisbon; priest, cathedral Kapellmeister and inspector of prebendary in Ratisbon; active with Proske and Mettenleiter in the revival of old church music; greatly enriched the archives of Ratisbon Cathedral; continued the publication of *Musica divina* after Proske's death.

SCHRÖDER (1) **Hermann** (1843-): b. Quedlinburg, d. Berlin; studied music with his father, KARL S. (b. Endorf, 1823; Musikdirektor in Quedlinburg), and A. Ritter in Magdeburg; violinist and teacher at the Royal Institute for Church Music in Berlin; also founded a Musical Institute of his own

(1873). He composed orchestral and chamber music, pub. a violin-method, *Die Kunst des Violinspiels*, etc. (2) **Carl** (1848-): b. Quedlinburg, brother of (1), 'cellist; pupil of his father and of Drechsler in Dessau; 'cellist in the Sondershausen court band, and from 1873 first 'cellist of the Brunswick court orchestra; solo 'cellist at the Gewandhaus and the Leipzig theatre. With his 3 brothers, Hermann, Franz (1st and 2nd vln.) and Alwin (viola) he formed the Schröder Quartet in 1871 which travelled through Germany. In 1881 he became court conductor at Sondershausen, where he founded a Conservatory, sold 1886 to Ad. Schultze. He conducted the German Opera in Rotterdam in 1888, and was called to Berlin as first Kapellmeister of the court opera; then succeeded Sucher in Hamburg, returning to Sondershausen in 1890 as conductor of the court opera, and directed the (now 'Fürstliches') Cons. He retired as court councillor, 1907, but again conducted orchestral concerts in Leipzig, Dresden, etc., and from 1911 has taught at the Stern Cons. in Berlin. His compositions include 2 operas; also 2 string quartets, songs and piano pieces, and for 'cello a concerto, caprices, études and arrangements of classics; also pub. 'catechisms' of conducting, 'cello playing and violin playing. (3) **Alwin** (1855-): b. Neuahaldensleben; brother of (1) and (2); studied the piano with his father and his brother Hermann also with André, and the violin with de Ahna and theory with Tappert. He became a 'cellist entirely by his own efforts, became first 'cellist in Liebig's concert orchestra, then under Fliege and Laube (Hamburg), then succeeding his brother Carl in the Gewandhaus Orchestra and the Conservatory. He was also a member of Petri's Quartet; went to the United States where he became 'cellist of the Kneisel Quartet and the Boston Symphony Orchestra, then returned to Europe (Frankfort, Geneva), going again to Boston as 'cellist of the Hess Quartet (1908).

SCHRÖDER-DEVRIENT, Wilhelmine (1804-1860): b. Hamburg, d. Coburg; daughter of the baritone Friedrich S. and the famous actress Sophie S.; appeared in juvenile rôles and as actress to the age of 17. She then studied with Mozart in Vienna, reappeared as operatic soprano in Vienna (as Pamina, 1821), appeared in Prague and the Dresden court opera, and, achieving an extraordinary success as Fidelity in 1822, was at once recognized as one of the foremost singers in Europe. She was a member of the Dresden opera from 1823 till she retired in 1847; meantime making occasional tours to Paris, London, etc. She sang in the 'Magic Flute,' *Agathe in Der Freischütz*, Adriano Colonna in Wagner's *Rienzi* (which

she created), etc. Her dramatic power was the chief element of her success, overcoming all her musical shortcomings. S. married the actor Carl Devrient in 1823, but divorced him in 1828 and was twice again married. She had to leave Dresden for participation in the May revolution of 1849, and her entry into Russia was also temporarily resisted. From 1856 she appeared with novel success as lieder-singer. *Ref.*: IX. 261, 274; portrait, V. 152.

SCHRÖDER-HANFSTÄNGL. See HANFSTÄNGL.

SCHRÖTER (1) **Leonhard** (ca. 1540-1595): b. Torgau, d. Magdeburg as cantor of the Altstadt school; contrapunctist and composer of 4- to 8-part motets (1576-87), German Protestant songs (1562), a *Te Deum* (1576), etc. (2) **Christoph Gottlieb** (1699-1782): b. Hohnstein, near Schandau, Saxony, d. Nordhausen; chorister in Dresden, student of theology, but abandoned it for music; became copyist for Lotti in Dresden, 1717-19; travelled with a wealthy music-lover in Germany, Holland and England, then lectured on music in Jena; became organist in Minden, 1726, and 1732 in Nordhausen. He composed 7 annual series of cantatas, a Passion ('The Seven Words'), secular cantatas and serenades, concertos, overtures, sonatas, ensemble works, organ preludes and fugues. He wrote a treatise on thorough-bass (1772), etc., also polemic and critical articles in Mizler's *Bibliothek* and Marburg's *Kritische Briefe*, among the last being the well-known description of the pianoforte (1763) which is important for the history of the instrument. (3) **Corona Elizabeth Wilhelmine** (1751-1802): b. Guben, d. Ilmenau; studied with her father; concert soprano in Leipzig at 16, and, from 1778, in opera in Weimar. She composed songs, of which 25 were pub. in 2 books (1786; new ed., 1907). (4) **Johann Samuel** (1750-1788): b. Warsaw, d. London; brother of (3); pianist to the Prince of Wales, composer of 15 piano concertos, 8 trios, 3 quintets and 6 piano sonatas. (5) **Johann Heinrich** (b. Warsaw, 1762); brother of (2) and (3); violinist in London and Paris; wrote duets for 2 violins or flutes, also for violin and 'cello. (6) **Oscar**: contemporary composer; prod. an opera, *Jodocus der Narr*, in Bremen (1903).

SCHUBART. [Christian Friedrich] **Daniel** (1739-1791): b. Sontheim, Swabia, d. Stuttgart; German poet, was at first organist in Geislingen, then music teacher in Ludwigsburg, but, first on account of amorous affairs, then because of free thinking tendencies, was forced to roam and was twice imprisoned. He became director of court music, theatre poet and editor of the *Vaterlandschronik* in Stuttgart. He composed music for piano and for voice, etc., but of greater interest are

Schubaur

his *Ideen zu einer Ästhetik der Tonkunst* (1806), pub. by his son Ludwig, which gave considerable impulse to subsequent fantastic writings on musical aesthetics. His autobiography, also pub. by his son, contains not very reliable remarks concerning contemporary musicians, especially the Mannheim school. Ref.: VII. 417.

SCHUBAUR, Johann Lukas (1749-1815): b. Lechfeld, Swabia, d. Munich; novice in Wiblingen monastery, later studied medicine in Vienna and practiced medicine in Neuburg-on-Danube and Munich, where he held the highest medical positions. While studying in Vienna he taught music for a living, and later composed a number of Singspiele, which are among the most successful examples of the (then) new form. They include *Melida, Der Schiffer* (Munich, 1781), *Die Dorfdeputierten* (ib., 1783), *Das Lustlager* (ib., 1784), and *Die treuen Köhler* (ib., 1786). S. also set Psalm 107 in Moses Mendelssohn's translation.

SCHUBERT (1) Joseph (1757-1812): b. Warnsdorf, Bohemia, d. Dresden; court violinist and composer of a large quantity of instrumental music, of which he published pianoforte sonatas, sonatas for violin with continuo, a cello concerto, suites for wind instruments, etc. He also composed 4 operas. (2) **Johann Friedrich** (1770-1811): b. Rudolstadt, d. Cologne; violinist and conductor of various theatrical troupes; pub. a violin concerto, duos for the violin, a concertante for oboe and bassoon, piano pieces and one opera produced at Stettin (1798); also pub. a *Neue Singschule oder gründliche und vollständige Anweisung zur Singkunst* (1804). (3) **Ferdinand** (1794-1859): b. Lichtenthal, near Vienna, d. Vienna; brother of the great composer (4); was assistant teacher at the Waisenhaus in Vienna, *regens chori* in Altlerchenfeld, 1820, and later director of the Norman School of St. Anna in Vienna (1851). He composed church music, 2 (MS.) operas for children, etc., and a Requiem for his brother, Franz, whose posthumous works he inherited. (4) **Franz Peter** (1797-1828): b. Lichtenthal, near Vienna, d. Vienna; the great master of the Lied; studied violin with his father; theory with Ruczkiska and Salleri, and in 1813 taught elementary school in Lichtenthal for three years, at the same time composing 8 operas, 4 masses and other church music and many songs (among them 'The Erlking' and 'The Wanderer'). From 1817 S. devoted himself altogether to music; but although he made warm friends and his songs were praised by Beethoven, he was never materially successful. His most important achievement is undoubtedly the virtual creation of the art-song (Lied), and his over 600 ex-

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amples of this form are his greatest and most imperishable monument. Much of their fine lyric sentiment is found in his piano pieces as well, and his *Impromptus* and *Moments musicaux*, together with Beethoven's *Bagatelles*, were the point of departure for the typical piano miniatures of the Romantic period. Without having studied counterpoint, S. was a master of musical form. His piano sonatas have high value and his chamber music, the posthumous string quartet (D min.) and quintet (C major) are in the first rank. His C maj. symphony and the 'Unfinished' symphony in B min. are among the most lofty creations in the realm of orchestra music since Beethoven. Considering his short career, S. was very prolific: he wrote operas, Singspiele, incidental music, etc., for the stage, including the opera *Alfonso und Estrella* (prod. Weimar, 1854, at Liszt's initiative); music to *Rosamunde* (1823); and *Pierrabras* (1861, Vienna). Of his many choral compositions 'Miriam's Song of Triumph' (soprano, chorus and orchestra) is probably the best known. In addition he composed masses, an unfinished oratorio; psalms, etc., for the church. Furthermore he composed 6 symphonies, 14 string quartets, a number of chamber music and other instrumental compositions, and his songs (some 603 in number). A thematic index to the Schubert songs was published by Nottebohm (1874); and a critically revised edition of his complete works, edited by E. Mandyczewski (40 vols. in 21 parts), by Breitkopf and Härtel (1888-1897). It includes the following numbers:

FOR PIANO (2 HANDS): Some 20 sonatas (including the 3 grand posth. sonatas in C min., A, and B-flat); 8 *Impromptus*, op. 90, and op. 142; 6 *Moments musicaux*, op. 94; Adagio and Rondo, op. 145; Fantasia, op. 15, in C; sets of variations (op. 10, E min., on a French air; op. 35, in A-flat; on a Diabelli waltz, in C min.; op. 82, in C, on Hérold's *Marie*; etc.); many waltzes, op. 9, 18, 33, 50, 67, 77, 91; *Wanderer-Fantasia* in C, op. 15; 2 *Scherzi*; 5 *Klavierstücke*; etc.

FOR PIANO (4 HANDS): 2 sonatas (op. 30, B-flat; op. 140, C); *Divertissement à l'hongroise*, op. 54; *Divertissement* in E min., op. 63; Fantasia in F min., op. 103; Grand rondo in A, op. 107; *Notre amitié*, rondo in D, op. 138; Andantino and rondo, op. 84; *Lebensstürme*, allegro caractéristique, op. 144; Fugue in E min., op. 52; Polonaises, op. 61, 75; Variations, op. 10, 35, 82; 3 Waltzes, op. 33; 4 *Ländler*; several marches, op. 27, 40, 51, 55 (*Trauermarsch*), 66 (*Héroïque*) and 121.

SONGS WITH PIANO ACC.: *Erlkönig*, op. 1; *Gretchen am Spinnrade*, op. 2; *Heidenröslein*, op. 3; *Der Wanderer*, and *Der du von dem Himmel bist*, in op. 4; 3 *Gesänge des Harfners* (Wilhelm Mei-

ster), op. 12; *Erster Verlust, Der Fischer, Es war ein König in Thule*, op. 5; the *Suleika* songs, op. 14, 31; *An Schwager Kronos*, op. 19; Mignon's songs (Wilh. Meister), op. 62; *Über allen Gipfeln ist Ruh*, in op. 96 (all the above by Goethe); the song-cycles by Wilhelm Müller, *Die Schöne Müllerin*, op. 25, and *Die Winterreise*, op. 89, containing 20 and 24 numbers respectively; 7 songs from Scott's 'Lady of the Lake,' op. 52, and 9 songs from 'Ossian'; *Der Tod und das Mädchen: Nähe des Geliebten; Des Mädchens Klage; Gruppe aus dem Tartarus; Nur wer die Sehnsucht kennt; Frühlingsglaube; Die Forelle; Du bist die Ruh; Auf dem Wasser zu singen*; 6 songs by Heine, in the *Schwanengesang*; and many others.

FOR ORCHESTRA: 10 symphonies, of which No. 8 (the Unfinished, in B min.), and No. 10, in C, are the best known; 7 overtures (Nos. 2 and 5 'in the Italian style'); violin concerto in D; Rondo for violin and orch.

CHAMBER MUSIC: Octet for strings, horn, bassoon and clar., op. 166; piano quintet in A, op. 114 (the *Forellenquintett*, with double-bass); string quintet in C, op. 163 (with 2 'celli); 20 string quartets; 2 piano trios; 2 string trios; a *Rondo brillant* in B min., for piano and violin, op. 70; a *Phantasie* in C, for do., op. 159; a violin sonata in A, op. 162; 3 violin sonatinas, op. 137; nocturne for 'cello and 'cello and piano in E-flat, op. 148; *Introd.* and *Variations* for flute and piano, op. 160.

OPERAS AND INCID. MUSIC: *Des Teufels Lustschloss*, 3-act operetta; *Der vierjährige Posten* and *Fernando*, 1-act Singspiel; *Claudine von Villabella*, unfinished 3-act Singspiel; *Der Spiegelritter*, 3-act operetta; *Adrast*, unfinished opera; *Die Freunde von Salamanca*, 2-act Singspiel; *Der Minnesänger*, Singspiel (none performed); *Die Zwillingsbrüder*, 1-act farce (1820); *Die Zauberharfe*, melodrama (1820); *Sakontala*, unfinished 3-act opera (comp. 1820; not perf.); *Alfonso und Estrella*, 3-act opera; *Die Verschworenen, oder der häusliche Krieg*, 1-act operetta (Vienna, 1861); *Fierabras*, 3-act opera (Vienna, 1861); music to the drama *Rosamunde* (Vienna, 1823); *Die Bürgschaft*, 3-act opera (written 1816; prod. by Franz Lachner at Pesh, 1827); *Der Graf von Gleichen*, 3-act opera (1827; not prod.); *Die Salzbergwerke*, opera (not prod.).

CHORAL WORKS: 6 masses (Nos. 5 and 6 pub. in full score); *Deutsche Messe* (4-part mixed chor. with organ); *Lazarus*, unfinished oratorio; Psalm 92 (bar. solo and mixed chorus); 2 *Tantum ergo* (4-part mixed chorus and orch.); 2 *Stabat Mater* (4 voices with orch.); several *Salve regina*; *Miriam's Siegesgesang* (sop. solo, chorus and orch.); *Gebet vor der Schlacht* (soli, mixed chorus and piano); hymn Herr

unser Gott (8-part male chorus and wind); *Hymne an den Heiligen Geist* (8-part male chorus and orch.); *Morgengesang im Walde* (4-part male chorus and orch.); *Nachtgesang im Walde* and *Nachthelle* (4-part male chorus with horns); *Schlachtlied* (8-part male chorus and piano); *Glaube, Hoffnung und Liebe* (mixed chorus and wind); several occasional cantatas and a number of part-songs. *Ref.*: For life and work see II. 221ff, 279ff, 299ff, 380; songs, V. 186ff, 293f; choral works, VI. 149f; piano compositions, VII. 193ff, (transcriptions) 296, 306, 307, 310; violin music, VII. 456; chamber music, VII. 536ff, 602; orchestral works, VIII. 211ff; operas, IX. 121f; mus. ex., XIII. 298, 300, 302, 315, 317, 318; portrait, II. 226, 266. For general references see individual indexes. (5) **Franz Anton** (1768-1824): b. Dresden, d. there; violinist; Royal concert-master. (6) **Franz** (1808-1878): b. Dresden, d. there; son of (5); violinist; studied with his father, Rottmeier, Haase, also Lafont in Paris; concert-master in the Dresden Royal Orchestra from 1861; composer of violin études, fantasy for violin and orchestra, 2 concertantes for violin and 'cello, etc. (7) (*née Schneider*) **Maschinka** (1815-1882): b. Reval, d. Dresden; wife of (6); daughter of Georg Abraham Schneider (q.v.); coloratura singer; studied with Bordogni and Bianchi; operatic soprano at the German opera in London and at the Dresden opera, where she was engaged till 1860. (8) **Louis** (1828-1884): b. Dessau, d. Dresden; violinist in St. Petersburg from the age of 17; concert-master at the Königsberg theatre; teacher of singing in Dresden from 1862. His compositions include four operettas, a violin method, duos for the violin, songs, and a *Gesangschule in Liedern*. (9) **Georgine** (1840-1878): b. Dresden, d. Potsdam; daughter of (6) and (7); studied with her mother, Jenny Lind and Garcia; operatic soprano at Hamburg, Prague, Florence, Berlin, Frankfurt, Paris (Théâtre lyrique), Hanover, Strelitz. She sang with great success in London (Monday Concerts) and other large cities.

SCHUBERTH (1) **Gottlob** (1778-1846): b. Karsdorf, d. Hamburg; oboe and clarinet virtuoso at Magdeburg and Hamburg, composer of piano music. (2) **Julius Ferdinand Georg** (1804-1875): b. Magdeburg, d. Leipzig; eldest son of (1), founder of a music publishing firm in Hamburg, 1832, and branches in Leipzig (1832) and New York (1850). He continued to manage the two branches successfully under the name of **J. Schuberth & Co.**, but sold the Hamburg house to his brother (3). He pub. musical journals in Hamburg and New York. His firm was taken over in 1891 by Felix Siegel, the founder of the *Musikalische Uni-*

versal-Bibliothek. (3) **Friedrich Wilhelm** (1817-): brother of (2), and his successor in the Hamburg publishing house. (4) **Carl** (1811-1863): b. Magdeburg, d. Zürich; studied with Hesse and Dotzauer; at first 'cellist in the Magdeburg Theatre; then concertized in Hamburg, Holland, Belgium, Paris, London, Königsberg, Riga, Dorpat, St. Petersburg. At St. Petersburg he became Imperial solo 'cellist, director of music at the university and conductor of the court orchestra. His compositions comprise 2 'cello concertos, a 'cello sonata, fantasies, variations, etc., for 'cello and orchestra, an octet, 3 quintets, and 4 quartets for string instruments.

SCHUBIGER, Anselm (1815-1888): b. Uznach, Canton of St. Gall, d. at the Monastery of Einsiedeln, where he had taken holy orders in 1835; authoritative writer on the music of the Middle Ages; pub. *Die Sängerschule von St. Gallen* (1858); *Die Pflege des Kirchengesangs und der Kirchenmusik in der deutschen katholischen Schweiz* (1873); *Musikalische Spicilegien* (1876), containing essays on *Das liturgische Drama des Mittelalters*, *Orgelbau und Orgelspiel im Mittelalter*, *Die auserliturgischen Lieder*, and *Zur mittelalterlichen Instrumentalmusik*; also papers in the *Monatshefte für Musikgeschichte*.

SCHUCH, Ernst [von] (1848-1914): b. Graz, Styria, d. Dresden; studied with Stoltz and Dessoff, later with Karl Dumont in Breslau, where he acted as Musikdirektor of Lobe's Theatre, then at Würzburg, Graz and Basle; became conductor of Pollini's Italian opera (1872), then of the court opera, in Dresden, being made Royal Kapellmeister in 1873, and alternating with Rietz in conducting the opera. After ceding the position to Wüllner for a time, S. was given full direction of the opera in 1882. He became court councillor, 1878, Generalmusikdirektor, 1889, and privy-councillor, 1899. He was especially noted as an orchestral drill-master, but also as a discoverer of young talents, and was responsible for a number of brilliant first productions. He married **Clementine Proska** (b. Vienna, 1853), coloratura singer at the Dresden Court theatre, 1873-1904. His daughter **Lisel** became coloratura singer at the Dresden court opera in 1914.

SCHUCHARDT, Friedrich (1876-): b. Gotha; pupil of the Leipzig Conservatory (Reinecke, Jadassohn), turned to theology and is clergyman in Gotha. He composed several operas, including *Die Bergmannsbraut* (Gotha, 1904), choral works, songs and ballads.

SCHUCHT, Jean F. (1832-1894): b. Holzthalen, Thuringia, d. Leipzig; studied with Hauptmann, Spohr and Schnyder von Wartensee; musical writer and critic; pub. *Lexikon der Tonkunst*, a practical harmony method,

biographies of Meyerbeer (1869) and of Chopin (1880); contributed to the *Neue Zeitschrift für Musik*.

SCHUECKER, Edmund (1860-): b. Vienna; harpist, pupil of Zamara at the Vienna Cons. until 1877; harp-teacher in Leipzig Cons.; 1877; harpist in the Gewandhaus Orch.; court harpist to the Duke of Saxe-Altenburg, 1890; member of the Chicago Orch. under Thomas from 1891. He composed music for the harp.

SCHULHOFF, Julius (1825-1898): b. Prague, d. Berlin; studied with Kisch, Tedesco, Tomaschek; début in Dresden, 1842; played in the Gewandhaus and in Paris; toured France, Austria, England, Spain, Southern Russia, etc.; taught in Paris from 1853 to 1870, then in Dresden and later in Berlin. His compositions include pianoforte salon music, waltzes, impromptus, mazurkas, a grand sonata in F minor, études, etc.

SCHULTESIUS, Johann Paul (1748-1816): b. Feckheim, Saxe-Coburg, d. Leghorn; composed quartets for piano and string instruments, sonatas for piano and violin variations; pub. *Memoria sopra la musica di chiesa* (1810).

SCHULTHEISS, Benediet (d. 1693): organist of the Aegidienkirche, Nuremberg; pub. clavier pieces under the title *Mut und Geist ermunternde Klavierlust* (1670).

SCHULTZ (1) **Johannes** ([?]-ca. 1605): organist at Dannenberg, Brunswick; published *40 neue auserlesene schöne liebliche Paduan, Intraden und Gagliarden mit 4 Stimmen* (1617), as well as other collections of instrumental music in 1621, 1622, 1623 and 1645. (2) **Edwin** (1827-1907): b. Danzig, d. near Berlin; studied singing with Brandstätter, concert baritone, teacher, choral conductor and composer of male quartets, duets, songs, etc. He compiled a military song book (1800) and *Meisterstücke für Pianoforte*. (3) **Detlef** (1872-): b. Schwerin; became viola player (Ritter's *viola alta*) in orchestras in Leipzig, Dantzig, Petrograd and Bayreuth; received the degree of *Dr. phil.* in Leipzig, 1900, since then active as music critic (editor of the *Signale* until 1902), and writer on musical subjects, now resident in Sweden. He is the author of *Stimmpflege und Tonbehandlung nach Mazdaznan* (1912), etc.

SCHULTZ-ADAJEWSKI, Ella von (1846-): b. Petrograd; concert pianist, pupil of Henselt, Rubinstein, Dreyschock, Zaremba, Faminzin; has given special attention to ancient Greek music. She has composed a *cappella* choruses for the Greek church; a *Sonate grecque* for piano and clarinet (1880); a Russian folk-opera *Die Morgenröthe der Freiheit* (1881), chamber music, piano pieces and songs. She has lived since 1882 in Venice, where

she has collected and published Italian folk-songs.

SCHULTZE (1) **Johann** (early 17th cent.): organist at Dannenburg, Brunswick; pub. 4-part motets (1612-27). (2) **Christoph** (17th cent.): cantor at Delitzsch, Saxony; pub. melodies to Prätorius' *Jauchender Libanon* (1659-68), and other church music. (3) **Wilhelm Heinrich** (1827-1888): b. Celle, Hanover, d. Syracuse, N. Y.; violinist in the Boston Mendelssohn Quintette Club and professor of music at Syracuse University. (4) **Adolph** (1853-): b. Schwerin; studied at the Kullak Academy in Berlin, where he later taught; court conductor and conservatory director at Sondershausen; later teacher in Berlin. He composed a concerto and other music for the piano, also works for orchestra.

SCHULZ (1) **Johann Abraham Peter** (1747-1800): b. Lüneburg, d. Schwedt; studied with Kirnberger, Berlin; taught in Berlin; Musikdirektor at the French Theatre there, 1776-78; Kapellmeister to Prince Heinrich, 1780-87; court conductor at Copenhagen until 1794; composed many songs, including *Lieder im Volkston* (1785), *Uzens lyrische Gedichte* (1784) and other collections; prod. a number of operas (1782-90); also wrote an oratorio, a cantata and piano music. (2) **Johann Philipp Christian** (1773-1827): b. Langensalza, Thuringia, d. Leipzig; studied with Angler and Schicht at Leipzig; conductor and composer of incidental dance music, marches, songs, etc. (3) **Otto Carl Friedrich Wilhelm** (1805-?): b. Gortz, Brandenburg; studied with Klein and Zelter; organist and Royal musical director; author of theoretical and practical singing method and an easy method for pianoforte. He composed vocal music of religious and secular character. (4) **Carl** (early 19th cent.): assistant-pastor at Fürstenwalde and author of elementary singing books, pub. 1812-16. (5) **Adolph** (1817-1884): b. Berlin, d. there; studied with Böhmer; violinist in the Hofoper, Berlin; composed incidental music, a symphony and a sonata for the piano. (6) **Ferdinand** (1821-1897): b. Kossar, near Krossen, d. Berlin; studied with A. W. Bach, Grell, Kollitschgy and Dehn, Berlin; conductor and director of music, organist and singing teacher; composed church music, male choruses, piano music and songs. (7) **August** (1837-1909): b. Brunswick, d. there; studied with Zinkeisen, Joachim and Leibrock; conductor of the Ducal orchestra; composed popular male quartets.

SCHULZE (1) **Johann Philipp Christian**. See **SCHULZ**. (2) **Johann Friedrich** (1793-1858): b. Milbitz, Thuringia, d. Paulinzelle, Thuringia; organ builder who settled in Paulinzelle with his business, which he carried

on under the name of Schulze & Sohn. (3) **Adolf** (1835-): b. Mannheim, near Mölln; studied with Carl Voigt at Hamburg, and Garcia at London; professor of singing at the Royal High School, Berlin.

SCHUMANN (1) **Robert [Alexander]** (1810-1856): b. Zwickau, Saxony, d. Endenich, Bonn; was the son of a bookseller, who was not unwilling to have his son become a musician (even corresponded with Weber with a view to having Robert study with him), but in accordance with his mother's wish he graduated from the Zwickau Gymnasium and studied jurisprudence in Leipzig. He first studied piano with Friedrich Wieck, and in 1830 obtained his mother's consent to devote himself to music. On the way to become a pianist of the first rank, S. ruined the second finger of his right hand by excessive use of a mechanical contrivance intended to hasten acquisition of independence, and, obliged to give up thoughts of a career as virtuoso, determined to devote himself to composition. In 1834 he founded (with J. Knorr, L. Schunke and Friedrich Wieck) the *Neue Zeitschrift für Musik*, as an organ for musical progress and an antidote to the deterioration of good taste brought about by the works of the composers of French and Italian opera, and the German and French pianist-composers (Czerny, Herz, Hünten, etc.). This made S. a party leader, and his first piano compositions, highly original, reflect this progressive trend of their creator. He edited the journal from 1835-44, wrote many leading articles himself, and was one of the first to call attention to the genius of Chopin and of Brahms. In 1840 he married Clara Wieck, despite her father's opposition, and his love for her undoubtedly influenced the creation of a number of songs which may be classed among the most perfect examples of lyric composition. In 1841 S. wrote his first symphony (B-flat maj.), and a little later his finest choral work, *Das Paradies und die Peri*. In 1843 he became a teacher at the newly founded Leipzig Conservatory, but resigned and made a concert tour to Russia with his wife the following year. He succeeded F. Hiller as municipal Musikdirektor at Düsseldorf in 1850, but a mental affection which had been developing since 1833 began to grow more and more pronounced. He gradually lost control of his mind, and in an attack of acute insanity threw himself from a window of his house into the Rhine (Feb. 27, 1854). Though rescued, his condition was such that confinement in an asylum (Endenich) was necessary, and here he died after two years. Schumann is the greatest and most characteristic figure of German romanticism and one of the most poetic natures in the whole

history of music. In piano literature he brought a new genre to wonderful perfection, and his depth of feeling is shown no less in his songs, which are generally recognized to be equal to those of Schubert. His larger works occasionally betray the fact that the smaller forms are best suited to him, but the great G min. sonata for piano is a conspicuous exception. His compositions are numerous in every field, except that of opera, *Genoveva* (prod. Leipzig, 1848) being the only work of this class. Besides this, the list includes:

FOR ORCHESTRA: 4 symphonies (No. 1, op. 38, in E-flat; No. 2, op. 61, in C; No. 3, op. 97, in E-flat ['Rhenish' or 'Cologne' symphony]; No. 4, op. 120, in D min.); *Overture, Scherzo and Finale*, op. 52; 4 concert overtures (*Die Braut von Messina*, op. 100; *Fest-overture*, op. 123; *Julius Cæsar*, op. 128; *Hermann und Dorothea*, op. 136); piano concerto in A min., op. 54; *Konzertstück* in G, for piano and orch., op. 92; Concert-Allegro for piano and orch., in D min., op. 134; *Konzertstück* for 4 horns, op. 86; 'cello concerto, op. 129; Fantasia for violin and orch., op. 131.

CHAMBER MUSIC: Piano quintet in E-flat, op. 44; 3 string quartets, in A min., F and A, op. 41; piano quartet in E-flat, op. 47; 3 piano trios (No. 1, in D min., op. 63; No. 2, in F, op. 80; No. 3, in G min., op. 110); 4 *Fantasiestücke* for piano, violin, and 'cello, op. 88; Adagio and Allegro for piano and horn, op. 70; 3 *Fantasiestücke* for piano and clar., op. 73; 3 *Romanzen* for piano and oboe, op. 94; 5 *Stücke im Volkston*, for piano and 'cello, op. 102; 2 sonatas for piano and violin (No. 1, in A min., op. 105; No. 2, in D min., op. 121); 4 *Märchenbilder* for piano and viola, op. 113; 4 *Märchen-erzählungen* for piano and clarinet, op. 132.

FOR ORGAN (OR PEDAL PIANO): 6 studies in canon-form, op. 56; *Skizzen für den Pedalflügel*, op. 58; six fugues on B-A-C-H, op. 60.

FOR PIANO: Variations on A-B-E-G-G, op. 1; *Papillons*, op. 2; Studies after Paganini's Caprices, op. 3; *Intermezz*, op. 4; Impromptus on theme by Clara Wieck, op. 5; *Davidsbündlertänze*, op. 6; *Toccata*, op. 7; *Allegro*, op. 8; *Car-naval*, op. 9; six Studies on Paganini's Caprices, op. 10; Sonata No. 1, in F-sharp min., op. 11; *Fantasiestücke* (2 books), op. 12; *Études symphoniques*, op. 13; Sonata No. 2, in F min., op. 14; 13 *Kinderscenen*, op. 15; *Kreislariane*, op. 16; *Fantasia* in C, op. 17; *Arabeske*, op. 18; *Blumenstück*, op. 19; *Humoreske*, op. 20; *Novelletten* (4 books), op. 21; Sonata No. 3, in G min. (*Concert sans orchestre*), op. 22; *Nachtstücke*, op. 23; *Faschingsschwank aus Wien*, op. 26; 3 *Romanzen*, op. 28; *Scherzo, Gigue, Romanze und Fughette*, op. 32; *Album für die Jugend*, op. 68;

4 *Fugues*, op. 72; 4 *Marches*, op. 76; *Waldscenen*, op. 82; *Bunte Blätter*, op. 99; 3 *Fantasiestücke*, op. 111; 3 *Sonatas for the Young*, op. 118; *Album-blätter*, op. 124; 7 pieces in fughetto-form, op. 126; *Gesänge der Frühe*, op. 133; also a *Scherzo* (orig. in Sonata op. 14), *Presto passionato* (orig. finale of Sonata op. 22); and a canon on *An Alexis*.

FOR PIANO (4 HANDS): *Bilder aus Osten*, op. 66; 12 *vierhändige Klavierstücke für kleine und grosse Kinder*, op. 85; *Ballscenen*, op. 109; *Kindersball*, op. 130; *Andante and Variations* in B-flat (for 2 pianos), op. 46.

CHORAL WORKS WITH ORCH.: *Genoveva*, 4-act opera, op. 81; music to Byron's *Manfred*, op. 115; scenes from Goethe's *Faust*; cantata *Das Paradies und die Peri*, op. 50, for solo, chorus, and orch.; *Adventlied*, op. 71, for sop., chorus and orch.; *Abschiedslied*, op. 84, for chorus and wood-wind or piano; *Requiem for Mignon*, op. 98b; *Nachtlied*, op. 108, for chorus and orch.; cantata *Der Rose Pilgerfahrt*, op. 112, for soli, chorus, and orch.; ballade *Der Königssohn*, op. 116, for soli, chorus and orch.; ballade *Des Sängers Fluch*, op. 139, for do.; 4 ballades *Vom Pagen und der Königs-tochter*, op. 140, for do.; ballade *Das Glück von Eden-hall*, op. 143, for do.; *Neujahrslied*, op. 144, for chorus and orch.; *Missa sacra*, with orch., op. 147; *Requiem mass*, with orch., op. 148.

CHORUSES A CAPPELLA: 6 4-part songs for men's voices, op. 33; 9 songs for mixed chorus, op. 55, 59; 3 songs for male chorus, op. 62; 7 *Ritornelle* in canon-form, for male voices, op. 65; 5 *Romances and Ballades* for chorus, op. 67, 75; 6 *Romances* for female voices, with piano *ad lib.*, op. 69, 91; *Verzweifte nicht im Schmerzens-thal*, motet for double male chorus, organ *ad lib.*, op. 93; 5 *Jagdlieder* for male chorus, 4 horns *ad lib.*, op. 137; 4 songs for double chorus, op. 141.

DUETS, ETC., w. PIANO: 3 poems by Geibel, op. 29 (No. 1, for 2 sopranos; No. 2, for 3 sopranos; No. 3, for small chorus); 8 duets for sop. and ten., op. 34, 78; 3 2-part songs, op. 43; *Spanisches Liederspiel* for one voice or mixed quartet, op. 74; *Minnespiel* from Rückert's *Liebesfrühling*, for one or several voices, op. 101; *Mädchenlieder* for 2 sopranos, op. 103; 3 songs for 3 female voices, op. 114; 10 *Spanische Liebeslieder*, for one or several voices, with 4-hand accomp., op. 138.

VOCAL SOLOS WITH PIANO ACC.: the ballads *Belsazar* (op. 51), *Der Handschuh* (op. 87), *Schön Hedwig* (op. 106), for declamation with piano, two others, do. (*Ballade vom Haideknaben*, *Die Flüchtlinge*), op. 122; *Liederkreis* (Heine), song-cycle, op. 24, and *Liederkreis*, 12 poems by Eichendorff, op. 39; *Myrthen*, op. 25; *Lieder und Gesänge*, 5 sets (op. 27, 51, 77, 96, 127);

3 poems by Geibel, op. 30; 3 songs, op. 31; 12 poems (Kerner), op. 35; 6 poems (Rückert), op. 36; 12 do. (Rückert), comp. with Clara S., op. 37; 5 songs for low voice, op. 40; *Frauenliebe und Leben*, op. 42; *Dichterliebe*, op. 48; *Romanzen und Balladen*, 4 sets (op. 45, 49, 53, 64); *Liederalbum für die Jugend*, op. 79; 6 songs, op. 89; 6 poems by Lenau, and Requiem, op. 90; 6 songs from Byron's 'Hebrew Melodies,' op. 95 (with piano or harp); 9 *Lieder und Gesänge* from *Wilhelm Meister*, op. 98a; 7 songs, op. 104; 6 songs, op. 107; four *Husarenlieder* for bar., op. 117; 3 *Waldlieder*, op. 119; 5 *heitere Gesänge*, op. 125; *Gedichte der Königin Maria Stuart*, op. 135; 4 songs, op. 142; and *Der deutsche Rhein*.

A collection of S.'s essays in the *Neue Zeitschrift für Musik* has been issued by M. Kreisig (4 vols., 1914; an Eng. transl. of an earlier issue [Jansen] by Fanny R. Ritter, London, 1875). His *Jugendbriefe* were edited by Clara S. (1885) and later letters [1828-54] by Jansen (1886).

Ref.: Life and works, II. 262ff, 284ff, 304ff, 380, 448ff; songs, V. 231-257, 268ff; choral works, VI. 161ff; piano works, VII. 218ff; violin sonatas, VII. 457f; chamber music, VII. 541ff, 578, 587, 603, ('cello) 595, (viola) 598; orchestral works, VIII. 236ff; opera, IX. 172, 222; mus. ex., XIII. 304, 307, 346, 347; portraits, II. 286; V. 238. (2) **Clara [Josephine]** (maiden name, **Clara Wieck**) (1819-1896): b. Leipzig, d. Frankfurt-on-Main; piano pupil of her father, Friedrich Wieck; played in concerts at the age of 10 and made concert tours when 13; became engaged to Robert Schumann in 1837 and married him in 1840. A virtuoso since childhood, she became under her husband's influence one of the greatest pianists of her time. After his death she lived with her mother in Berlin for some years, then resumed her career as concert pianist. In 1863 she moved to Lichtenthal. She wrote a small number of compositions: a piano concerto, a piano trio, pieces for violin and piano and songs. *Ref.*: II. 264, 449, 452, 453, 455, 457; III. 14, 69; V. 254; VII. 133, 300, 584. (3)

Georg [Alfred] (1866-): b. Königstein, Saxony; pupil of C. A. Fischer, B. Rolfuss and Fr. Baumfelder in Dresden, and of the Leipzig Conservatory, 1882-88; director of the Danzig Singing Society, 1890-96; director of the Philharmonic (orchestra and chorus) in Bremen, 1896-99. In 1900 he was made a professor, then director of the Berlin Singakademie; in 1913 superintendent of a master-school for composition (Berlin). He has written many compositions for orchestra (2 symphonies, overtures, orchestral suite) and symphonic variations, also for chorus with orchestra; *Amor und Psy-*

che, *Preis- und Danklied*, *Ruth*, oratorio (1908), *Totenklage* from *Die Braut von Messina*, *Sehnsucht* and *Das Tränenkrüglein* (soli, chorus, piano, harp and harmonium); also variations and double fugue, 2 sets of variations on themes by Bach and Beethoven respectively for organ, chamber music (piano quartets, trios and duos), and piano pieces. *Ref.*: III. 209; VI. 351f, 462; VIII. 418.

SCHUMANN-HEINK, Ernestine (née **Roessler**) (1861-): b. Lieben, near Prague; studied with Mariette von Leclair in Graz; made her début as Azucena at the Dresden court opera, where she remained till her first marriage in 1882; joined the Hamburg Opera in 1883, and after a successful guest engagement at Kroll's, Berlin, in 1891, she appeared in Paris, London and New York. She was for years a member of the Metropolitan Opera Company, New York, the Berlin court opera, 1899-1904, and, having become noted as a leading interpreter of Wagnerian rôles (Ortrud, Erda, Waltraute, Fricka, etc.), sang regularly in Bayreuth from 1896. She created Klytemnestra in Strauss' *Elektra* in Dresden, 1909, and has made many successful concert tours, especially in America. *Ref.*: IV. 147, 152; portrait, V. 286.

SCHUNKE (1) **Carl** (1801-1839): b. Magdeburg, d. Paris; studied with Ries; pianist in London and Paris; composed many popular transcriptions of operatic airs. (2) **Ludwig** (1810-1834): b. Kassel, d. Leipzig; studied with Kalkbrenner and Reicha; played in Paris, Vienna, Stuttgart and Prague; friend of Schumann and co-founder of the *Neue Zeitschrift für Musik*; composed for the piano.

SCHUPPAN, Adolf (1863-): b. Berlin; pupil of Benno Härtel; has composed chamber music, a string quartet, a piano trio, a 'cello sonata and piano pieces, among them *Deutsche Tänze*, op. 15.

SCHUPPANZIGH, Ignaz (1776-1830): b. Vienna, d. there; violinist and conductor; member of the quartet which, first maintained by Prince Lichnowsky, then Count Rosoumowsky, is famous as the first to interpret the quartets of Beethoven, also playing those of Haydn and Mozart in fine style. The quartet, consisting of S. Mayseder, Weiss and Linke (later Kraft), toured Germany, Poland and (1816-23) Russia. In 1824 S. became a member of the Vienna court orchestra and four years later became musical director of the German opera. His works include a violin solo with quartet, and variations. For a time Beethoven was his pupil in violin playing. *Ref.*: II. 143, 152; VII. 419, 510 (footnote), 513.

SCHURÉ, Edouard (1841-): b. Strassburg; studied law and Germanic literature there; then lived at Bonn,

Schürer

Berlin and Munich, became acquainted with D. F. Strauss, Ad. Stahr, Wagner and others, and since 1867 has devoted himself to awakening appreciation for German literature in France. Besides works which do not treat of music, he wrote *Histoire du Lied ou la chanson populaire en Allemagne* (1883; latest ed., 1903); *Le drame musical* (1875) and *Erinnerungen an R. Wagner* (1900). Ref.: II. 208.

SCHÜRER, Johann Georg (1732-1786): b. Raudnitz, Bohemia, d. Dresden; composer; prod. 4 operas, a Sing-spiel, and much church music, including oratorios, masses, Requiems and Psalms.

SCHURICHT, Carl (1880-): b. Danzig, member of a family of eminent organ builders; studied with Rudorff and Humperdinck at the Berlin Royal High School for Music; voluntary Kapellmeister in Mayence, then obtained scholarships in composition in Berlin, and prod. a piano sonata, preludes, *Herbststücke* for orch., etc. He became choral and orchestral conductor in various towns; conductor of the Rühl Choral Society in Frankfurt and since 1912 also Municipal Musikdirektor and director of symphony concerts in Wiesbaden.

SCHURIG, [VOLKMAR] Julius [Wilhelm] (1822-1899): b. Aue-on-the-Mulde, Saxony, d. Dresden; studied with Schneider, Otto and Uhlig; choir-master and organist at Budapest and Dresden; teacher at the Rollfuss Academy after 1876; pub. fantasias and preludes for the organ, sacred songs and duets, children's songs, and a collection, *Liederperlen deutscher Tonkunst*.

SCHURMANN, Georg Kaspar (1672-1751): b. Hanover, d. Wolfenbüttel; 1693 church and opera singer in Hamburg; 1697 at the court in Wolfenbüttel; sent to Italy because of a duel. Appeared in 1705 in Naumburg, 1706 in Meiningen and returned 1707 to Wolfenbüttel as court conductor. He was a very prolific composer of operas (*Telemach*, 1706; *Claudio ed Agrippina*, 1717; *Alceste*, 1719). Only a few of his church compositions and cantatas have survived. Ref.: IX. 47, 79.

SCHUSTER (1) **Josef** (1748-1812): b. Dresden, d. there; pupil of Schürer; after 4 years in Italy became court and chamber-composer in Dresden, 1772; again in-Bologna, studied 2 years with Padre Martini; prod. Italian operas, and was made honorary *maestro* to the King of Naples; finally settled in Dresden, conducting at church and theatre alternately with Naumann, Schürer and Seydelmann as Kapellmeister. He prod. 20 Italian operas and 4 German ones which became popular (*Der gleichgültige Ehemann*, *Doctor Murner*, *Sieg der Liebe über die Zauberei*, and *Das Laternenfest*); also wrote a cantata, *Das Lob der Musik*

Schütz

(his best work), other cantatas, oratorios, a mass, etc.; also piano pieces for 2 and 4 hands, divertissements for piano and violin, etc., also symphonies, a concerto for 2 pianos, etc. (2) **Bernhard** (1870): b. Berlin; opera conductor in Magdeburg and Berlin; composer of songs (some pub.), also an opera, a symphony, a suite for small orch., 2 choral works with orch., a string quartet, etc. (MS.); editor of *Die Musik* since 1901 (pub. by Schuster & Loeffler, which firm also publishes books on music).

SCHÜTKY, Franz Joseph (1871-1893): b. Kratzau in Bohemia, d. Stuttgart; operatic bass; pupil of Prague Cons; sang in Linz (début, 1840), Prague, Lemberg and Vienna (Theater an der Wien), Hamburg, where he sang and acted from 1849, and at the Stuttgart Court Opera from 1854 to his death. In 1848 he was theatre director in Salzburg.

SCHÜTT, Eduard (1856-): b. St. Petersburg; studied in the St. Petersburg Cons. and the Leipzig Cons.; conductor of the Academic Wagner Society at Vienna; has composed pianoforte pieces, 2 piano concertos, a serenade for string orchestra, chamber music, songs, and a comic opera.

SCHÜTZ (Sagittarius), Heinrich (1585-1672): b. Köstritz, d. Dresden; the great master who introduced in Germany the extensive reforms in composition which had developed about 1600; in the domain of church composition, the most important 17th century precursor of J. S. Bach. In 1591 his parents established themselves in Weissenfels, where his beautiful soprano voice aroused the interest of the Landgrave Moritz of Hesse, who in 1599 secured his acceptance in the *Collegium mauricianum*, founded by him in Cassel. In 1609 he entered Marburg University to study law, but in the same year received a stipend for the purpose of studying music in Italy for two years. In 1609-12 he was a pupil of Giovanni Gabrieli in Venice. After Gabrieli's death (1612) he returned, full of new ideas and undoubtedly influenced by the development of monody and the dramatic style. In 1613 he became court organist in Cassel. His reputation grew steadily and in 1614 the Elector of Saxony asked the Landgrave of Hesse for the "loan" of Schütz in order to lead orchestral performances for a Royal baptism. In 1615 the Elector borrowed him for several years, and finally he became court conductor in Dresden, in which position he remained for 55 years, and during which time he made frequent journeys to Italy (1628-29), to Copenhagen (3 times, 1633-1635), to Brunswick (1638-1639), etc. S. was a widower from 1625 and survived both his daughters. He wrote the first German opera, *Daphne*, to the words of Mar-

tin Opitz, who had translated Peri's *Dafne* too freely to fit the Italian music (1627, at Hartenfels Castle, Torgau; music not preserved); the ballet *Orpheus und Eurydice* (not preserved); a number of passions of great historic and cultural value, including *Die 7 Worte Christi am Kreuz*, *Die Historia des Leidens und Sterbens unsers Heylandes Jesu Christi* (4 Passions, according to Matthew, Mark, Luke and John). Karl Riedel has edited the 'Seven Words' and compiled a passion from parts of the *Historia* (1870); further, another *Historia* of the Resurrection (printed 1623) and a Christmas oratorio (printed 1664, restored by Arnold Schering). He also pub. many motets, of which several have an oratorio-like or almost dramatic form, madrigals, etc., pub. as follows: *Il primo libro dei Madrigali* (1611), *Psalmen Davids sempt eilichen Motetten und Konzerten mit 8 und mehr Stimmen nebenst anderen zwei Kapellen*, etc. (1613), *Psalm 133* (1619), *Syncharma muscum, tribus choris* (1621), *Kläglicher Abschied von der churfürstlichen Grufft* (1623), *Cantiones sacrae 4 voc. cum basso ad org.* (1625), *De vitae fugacitate aria 5 voc.* (1625), *Psalmen Davids deutsch durch Cornelium Beckern in 4 Stimmen gestellt* (1628, 1640, 1661, 1677, 1712, chorale style), *Symphoniae sacrae 3-6 voc.* (1629), *Das ist gewisslich wahr* (6-part motet, 1631), *Kleine geistliche Konzerte mit 1-5 Stimmen* (1636 and 1639, 2 parts), *Symphoniarum sacrarum II. pars* (3-5 v. with 2 instr., 1647), 3rd part of same (5-8 v., 1650), *Musicalia ad chorum sacrarum*, etc. (5-7 v. and bass, 1648), *Canticum B. Simeonis: Herr nun lässtest du* (6 v., 1657), *12 geistliche Gesänge mit 4 Stimmen für kleinere Kantoreien* (with continuo, 1657), *En novus elysiis succedit* (triple-choir motets, no date); also numerous 'occasional' compositions, perhaps also a ballet (MS. in Dresden Royal Lib.). S.'s works have been in part reprinted by Winterfeld, Commer (*Musica sacra*), Reilsmann (*Musikgeschichte*), etc. Among S.'s most famous pupils are Chr. Bernhard, Math. Weckmann, Adam Krieger and Heinrich Albert. Ref.: I. 384f, 387, 424, 478, 480; choral works, VI. 236f, 421; opera, IX. 29, 30; mus. ex., XIII. 124; portrait, VI. 234.

SCHÜTZE, Karl (1853-): b. Obergebra, Harz; studied in Erfurt, Berlin, Leipzig Cons. (Reinecke, Richter, Jadassohn); since 1887 director of his own music school in Leipzig; wrote an elementary piano method, a course of piano technic, etc.

SCHWAB, François-Marie-Louis (1829-1882): b. in Strassburg, d. there; conductor, composer, music critic. He has written comic operas, orchestral mass, concerto for 'cello, cantata, etc.

SCHWALM (1) **Robert** (1845-1912): b. Erfurt, d. Königsberg; studied with

Pflughaupt, and at the Leipzig Cons.; conductor of musical societies at Elbing and Königsberg; Royal professor. He wrote the opera *Frauenlob* (Leipzig, 1885); male choruses with orch., *Der Gothen Todesgesang*, *Abendstille am Meere*; *Flottenlied* (prize-crowned); an oratorio, *Der Jüngling von Nain*; serenade for orch., op. 50; string quartet; *Konzertstück* for 'cello, etc. (2) **Oscar** (1856-): b. Erfurt; brother of (1); studied at Leipzig Cons. (Wenzel, Reinecke, Paul and Jadassohn); proprietor of Kahnt's publishing house in Leipzig from 1886, selling out to Dr. Paul Simon in 1888; also critic for the *Tageblatt* and other Leipzig papers; composed an overture to Fitger's *König Drosselbart*; piano music, songs, school songs, etc. He is now manager of the Berlin branch of Blüthner's piano house.

SCHWANBERG, Johann Gottfried (1740-1804): b. Wolfenbüttel, d. Brunswick; studied with Latilla, Saratelli and Hasse; court Kapellmeister at Brunswick; composed concertos for piano and violin, cantatas, 12 Italian operas modelled on those of Hasse and 3 sonatas for the piano.

SCHWANTZER, Hugo (1829-1886): b. Oberglogau, d. Berlin; studied at the Institute for Church Music, Berlin; organist at the Reformed Synagogue; teacher of piano and organ at the Stern Cons., 1856-69; pub. compositions for organ, pianoforte, voice, etc. He founded the Schwantzer Conservatory in Berlin.

SCHWARTZ (1) **Rudolf** (1859-): b. in Berlin; musicologist, historian and student of mediæval music; has edited much old music and written valuable monographs on subjects of musico-historical interest. His *Die Tonkunst im 19. Jahrhundert* appeared in separate form in 1900. (2) **Alexander** (1874-): b. Petrograd; studied there, in Berlin and in Leipzig; was active for a year as coach at the Berlin opera, but is best known as a composer. He has written a number of excellent songs, a piano trio and a *Bilderbuch ohne Bilder* (Andersen) for declamation with piano accompaniment.

SCHWARZ (1) **Andreas Gottlob** (1743-1804): b. Leipzig, d. Berlin; performer on the bassoon in London and at the Berlin court. His son, **Christoph Gottlieb**, was a bassoon-player and chamber-musician to the Prince of Wales, later at the Berlin court. (2) **Wilhelm** (1825-1878): b. Stuttgart, d. Berlin; abandoned theology to become a singer and vocal teacher in Hanover and Berlin; the originator of an unsuccessful method, set forth in two books published 1857-60. (3) **Max** (1856-): b. Hanover; son of (2); studied with Bendel, von Bülow and Liszt; pianist and teacher in the Hoch Cons. of Frankfurt; a co-founder and

director of the Raff Cons. since 1885. (4) **Bianca**. See BIANCHI (5).

SCHWEDLER, [Otto] **Maxmillian** (1853-): b. Hirschberg, Silesia; pupil of F. Meinel at Dresden; flutist in orchestras at Warmbrunn, Meissen, Königsberg, Düsseldorf and Leipzig (Municipal and Gewandhaus orchestras); inventor of the 'Schwedler flute' (1885), which he described in his *Katechismus der Flöte und des Flötenspiels* (Leipzig, 1897), manufactured by Kruspe in Erfurt (*Reformflöte*).

SCHWEITZER (1) **Anton** (1737-1787): b. Coburg, d. Gotha; Ducal chamber musician in Hildburghausen, studied further in Bayreuth and Italy; Ducal chamber composer and Kapellmeister, 1766; musical director of the Seyler theatrical troupe, which functioned in Weimar, then Gotha, where S. succeeded G. Benda. He is chiefly distinguished as composer of Singspiele, which include *Walmir* and *Gertraud* (1770), *Elysium* (1770), *Apollo unter den Hirten* (1770) and *Die Dorfgalä* (1772). He also tried to make serious opera with German text popular (*Alceste*, Weimar, 1773, etc., and *Rosamunde*, Mannheim, 1780, both texts by Wieland). Schweitzer was the first to introduce the melodrame in Germany (music to Rousseau's *Pygmalion*, 1772); also wrote cantatas and symphonies. (2) **Albert** (1875-): b. Gunsbach, Upper Alsace; studied organ in Mülhausen and Strassburg, and with Widor in Paris; theologian and physician engaged in special studies in the Congo. He wrote *Jean Sebastian Bach, le musicien-poète* (Paris, 1905; in German [extended], Leipzig, 1907; English by Ernest Newman, 1912); also *Deutsche und französische Orgelbaukunst und Orgelkunst* (Leipzig, 1906), in which he advocates the simplification of the modern organ, and especially a lower wind-pressure to increase purity of tone. S. is one of the founders of the Paris Bach Society (1906) and made a special study of the organ accompaniment of Bach's cantatas. *Ref.*: (cited) I. 476; VIII. 133.

SCHWENCKE (1) **Christian Friedrich Gottlieb** (1767-1822): b. Wachsenhausen, Harz, d. Hamburg; successor of C. P. E. Bach as town cantor and church music director; composer of church music, organ fugues, sonatas for violin and piano, sacred and secular cantatas, etc. (2) **Johann Friedrich** (1792-1852): b. Hamburg, d. there; son of (1); organist and composer of organ preludes and postludes, cantatas, a septet for five 'celli, double bass and kettle drums. He harmonized the settings of about a thousand chorales and a number of Russian folk-songs; pub. a collection of chorales, besides piano arrangement of classics. (3) **Friedrich Gottlieb** (1823-1896): b. Hamburg, d. there; son of (2); organ and piano virtuoso who

gave concerts in Paris and succeeded his father as organist in Hamburg. He composed fantasias for organ, trumpet, trombone and kettledrums, religious lyrics for organ and women's voices, and wrote a revised edition of his father's *Hamburgisches Choralbuch*. (4) **Karl** (b. Hamburg, 1797): brother of (3); pianist who, after making tours to St. Petersburg, Stockholm, and Paris, settled in Nussdorf, near Vienna; composed a solemn mass, a symphony (1843), a violin sonata, a piano sonata for 4 hands, etc. Beethoven wrote a canon for him in 1824. His memoirs appeared in print in the *Hamburger Korrespondent* (1884-85).

SCHWERS, **Paul** (1874-): b. Spandau; pupil of the Royal Hochschule, Berlin, and of Ludwig Bussler; was active in Berlin (1895) as organist and choral conductor, but soon devoted himself to literature and composition. During 1898-1905 he was musical editor of *Germania*; since 1907 of the *Allgemeine Musikzeitung*. He has written numerous musical essays, and composed choruses, chamber music and, in particular, songs.

SCHWICKERATH, **Eberhard** (1856-): b. Solingen; was a pupil of Seiss and Jensen (Cologne), Door and Bruckner (Vienna); director of a large *a cappella* choral society in Cologne (1882-87) and teacher at the Conservatory; went to Aachen in 1887 and founded a society for a *cappella* singing, which he has especially cultivated. In 1912 he became a director of the Munich Royal Akademie der Tonkunst and director of various choral organizations in that city.

SCHWIDEL, **Friedrich** (d. 1786): b. probably in Silesia; d. Karlsruhe; concert-master to the Margrave of Baden; one of the many South German composers who adopted the style of the Mannheim school; composed symphonies, quartets, clavier trios, duets, etc.

SCHYTTE (1) **Henrik Vissing** (1827-1909): b. Aarhus, Jutland, d. Copenhagen; 'cellist, music critic on Danish newspapers; editor of the *Musik-bladet*, 1884-93; pub. a *Nordisk Musiklexikon* (1882-95), based on Riemann except for Scandinavian musicians. (2) **Ludvig** (1850-1909): b. Aarhus, Jutland, d. Berlin; at 22 abandoned chemistry to study music under Ree, Neupert and Gade; became teacher at Horak's Music Schools in Vienna, later at the Stern Cons. in Berlin; pianist and composer of more than 100 compositions for the piano, including a concerto in C-sharp min., *Nordische Volkstimmen*, *Naturstimmen*, *Pantomimen*, a sonata, op. 53, *Launen und Phantasien*, *Amorinen*, *Études* (*Die moderne Kunst des Vortrags*), *Schule des modernen Klavierspiels*, *Studien zur Ornamentik und Dynamik*, also a song cycle *Die Verlassene*, a dramatic

scene *Hero* (Copenhagen, 1898) and 2 operettas (*Der Mameluk*, Vienna, 1903, and *Der Student von Salamanka*, ib., 1909). *Ref.*: III. 76.

SCONTRINO, Antonio (1850-): b. Trapani; son of a violin maker; pupil of Platania at Palermo; lived several years in Milan as teacher and composer; professor of composition in Palermo Cons., since 1892 at the Florence Institute of Music. He composed the operas *Matelda* (Milan, 1879); *Il Progettista* (farce, Rome, 1882); *Il Sortilegio* (Turin, 1883); *Gringoire* (1890); and *La Cortigiana* (Milan, 1896); also music to d'Annunzio's *Francesca da Rimini* (1901), *Sinfonia maritimesca*, *Sinfonia romantica*, overture to Marengo's *Celeste*, 3 string quartets, sacred and secular songs, pieces for violin, 'cello, double-bass, etc.

SCOTT (1) [Sir] **Walter**. *Ref.*: II. 194, 209, 223; V. 110; VI. 180, 199, 380; VIII. 286; IX. 215, 226. (2) **Cyril [Meir]** (1879-): b. Oxton, Cheshire; pupil in composition of Knorr at Frankfurt, 1896; composer who follows the most modern impressionistic trend ('Grove's Dictionary' calls him 'the English Debussy'). He has written a symphony, two rhapsodies, overtures (Christmas overture, *Aglavaine et Selysette*, etc.) and other orchestral pieces (*Aubade* for small orch.); also vocal works with piano or orchestral accompaniment (*La belle dame sans merci* for sop. and bar., 'Helen of Kirkcolumnel' for bar.); chamber music (piano sextet, string quartets, piano quintet) and a number of piano pieces. *Ref.*: III. xiv, xix, 355; V. 373f; VII. 339.

SCOTTI, Antonio (1866-): b. Naples; operatic baritone; studied with Mme. Trifari Paganini; début as Amonasro in *Aida*, Malta (1899); has sung in many Italian cities, as well as in Madrid, St. Petersburg, Moscow, Warsaw, Odessa, London, etc.; seven seasons in South America; annual season at Metropolitan Opera House, New York, since 1899; principal rôles include Don Giovanni, Scarpia, Tonio, Falstaff, Iago and Amonasro. *Ref.*: III. 374f; IV. 148.

SCOTTO, Ottaviano (16th cent.); music printer in Venice, 1536-39. **Girolamo**, his son, published a volume of madrigals written by himself, and carried on his father's business, 1539-73.

SCRIABINE, Alexander Nikolaievitch (1872-1915): b. Moscow, d. there; educated in the cadet corps; studied music at the Moscow Conservatory (Safonoff) till 1892, then lived in Brussels, Paris, Amsterdam, etc.; professor of piano at the Moscow Conservatory, 1898-1903. His compositions in the earlier period influenced by Chopin, are in the later period of ultra-modern tendency, and harmonically iconoclastic. They include *Prometheus* (*Le poème du feu* introducing the *clavier à lu-*

mière), op. 60, for chorus and orchestra; *Réverie*; *Le poème d'Extase*; 3 symphonies (No. 3, op. 43, *Le divin poème*); and other orchestral pieces; a piano concerto, 10 piano sonatas, études, preludes, impromptus and other piano pieces. *Ref.*: III. x, xi, xii, xiv, xx, 2, 155, 156ff, 164; VI. 376; VII. 335ff; VIII. 467ff; mus. ex., XIV. 131.

SCRIBE, Eugène (1791-1861): b. Paris, d. there; opera librettist, one of the best known and most popular. He wrote for Auber, Meyerbeer, Boieldieu, Halévy and many others. Among the best known of his librettos are *Fra Diavolo*, *Les Huguenots*, *Manon Lescaut*, *La Muette de Portici*, etc. *Ref.*: II. 187, 200, 203, 210; IX. 159, 160, 167, 170, 176, 181, 227; X. 103.

SCUDO, Paul (1806-1864): b. Venice, d. Blois; writer on music; pub. *Critique et littérature musicale*, 2 parts (1850 and 1859); *L'art ancien et moderne; nouveaux mélanges*, etc. (1854); *L'année musicale, ou Revue des théâtres lyriques et des concerts*, 3 parts (1860-1862); *La musique en 1862* (1863); *Le chevalier Sarré*, a musical novel (1857), a continuation of which, *Frédérique*, was published in the *Revue des deux mondes*. He also contributed to various musical and other papers and wrote articles for a general encyclopædia. *Ref.*: (quoted) II. 209.

SEBALD (1) **Amalie**. See THOMAS (8). (2) **Alexander** (1869-): b. Pesth; virtuoso violinist, pupil of Saphir and of César Thomson, from 1903 to 1907 made extensive concert tours; then founded a violin school in Berlin, and was made Royal professor in 1913. He wrote a *Geigentechnik* and composed songs and violin pieces.

SEBASTIANI, Johann (1622-1683): b. Weimar, d. Königsberg; conductor at Königsberg; composed a *Passion* (1672) memorable for its introduction of devotional chorales; also pub. sacred and secular songs, 1675. *Ref.*: I. 481.

SEBASTIEN, Claude: organist, who pub. a curious allegorical work, *Bellum musicale inter plani et mensurabilis cantus reges de principatu musicae* . . . (1553, also 1563, 1568).

SEBOR, Karel (1843-1903): b. Brandeis, Bohemia, d. Prague; studied with Kittl and at the Prague Cons.; conducted a National Opera and the military band in Vienna; composed 4 operas, all produced at Prague (1864-70), a quartet and a quintet for strings, overtures, cantatas, and songs.

SECHTER, Simon (1788-1867): b. Friedberg, Bohemia, d. Vienna; famous teacher of counterpoint; studied under Kotzeluch and Hartmann at Vienna; teacher at the Institute for the Blind in 1811; first court organist, 1825; professor of harmony and composition at the Vienna Cons. from 1851. His pupils include Henselt, Bruckner, Nottbohm, Vieuxtemps, Thalberg, and

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Pauer. He composed a vast amount of church music, mostly in MS., and pub. many fugues, preludes, and other organ music; several intricate piano pieces, including 4 books of amusing fugues for 4 hands on national and operatic airs; 2 string quartets; the burlesque opera *Ali Hitsch-Hatsch* (1844); songs, etc.; wrote *Die Grundsätze der musikalischen Composition* (3 vols., 1853-54), also a *Generalbass-Schule*, and a new ed. of Marpurge's *Abhandlung von der Fuge*.

SECKENDORFF, Karl Siegmund, Baron (1744-1809): b. Erlangen, d. Ansbach; an officer in Austrian and Sardinian service, a musical dilettante, who composed the music to several of Goethe's poems before they were published. He also composed some chamber music and a monodrama, *Proserpina*, the libretto of which was written by Goethe (Weimar, 1778).

SEDAINE, Michel (1719-1797): b. Paris, d. there; wrote several small comedies, notably *Impromptu de Thalia* and *Le diable à quatre*, etc., which have rather an important place in the early history of French comic opera.

SEEGER (Segert, Seegr), Joseph (1716-1782): b. near Melnik, Bohemia, d. Prague; studied with Czernohorsky and Felix Benda; was organist of the Martinskirche, later of the Tein-Kirche, Prague. S. wrote many masses, psalms, litanies, etc. He was teacher of Kotzeluch, Mysliwczek, Mašek and other distinguished musicians.

SEELING, Hans (1828-1862): b. Prague, d. there; pianist in Italy, the Orient, Paris and Germany. His compositions include concert studies, a *Loreley* and other pieces.

SEGHERS, François Jean Baptiste (1801-1881): b. Brussels, d. Margency, near Paris; studied violin with Gensse (Munich) and Baillot (Paris Cons.); co-founder of the Concerts du Conservatoire; founder of the Société Ste. Cécile, 1848, and its conductor till 1854, after which it declined rapidly. Ref.: III. 278.

SEGNI, Giulio (called *Giulio da Modena*) (1498-?) : b. Modena, d. Rome; organist of the second organ of St. Mark's, Venice; called to Rome by Cardinal Santa Fiora. Doni credits him with a work entitled *Ricercate, intabulatura di organo e di liuto* (1550).

SEGOND, L. A. (19th cent.): Paris physician; studied voice with Manuel Garcia; published a work on the causes of diseases affecting the voice of singers and preventive remedies (1846), also a series of lectures given at the Académie on the anatomy and physiology of phonetics (1859).

SEIDEL (I) Friedrich Ludwig (1765-1831): b. Treuenbrietzen, Brandenburg, d. Charlottenburg; studied with Benda in Berlin; organist, then assistant conductor, at the National Theatre, director of the Royal band,

Seiffert

and (1822) court Kapellmeister; composed several operas, incidental music, church music, an oratorio, songs, etc. (2) **Johann Julius** (1810-1856): b. Breslau, d. there; organist; wrote *Die Orgel und ihr Bau* (1843; 3rd ed. by K. Kuntze, 1875; 4th ed. by B. Kothe, 1887, with suppl. by H. Schmidt, 1907).

SEIDL (I) Anton (1850-1898): b. Pesth, d. New York; studied at Leipzig Cons., 1870-72; chorus-master at the Vienna Opera; on Richter's recommendation, assisted Wagner in preparing the *Nibelungen* trilogy for performance in Bayreuth to 1879; Kapellmeister at the Leipzig Stadttheater, conductor for Angelo Neumann's Wagner tour until 1883; conducted the Bremen opera, 1883-85, Metropolitan Opera Company, New York, 1885-92, and in 1896-97, with a supplementary season of German opera in 1895; also conducted the Philharmonic Society of New York, also Sunday Night Concerts and toured with his orchestra. In 1897 S. conducted at Covent Garden, London, and at the Bayreuth Festival. He married the soprano Augusta Krauss. Ref.: IV. 140, 145f, 183; VIII. 489; portrait, IV. 210. (2) **S.-Krauss, Augusta**: opera singer; wife of Anton (1). Ref.: IV. 138, 140. (3) **Arthur** (1863-): b. Munich; studied at the Royal School of Music, Ratisbon, and with Paul, Stade, Spitta and Bellermann; Dr. phil., Leipzig, 1887, with the dissertation *Vom Musikalisch-Erhabenen, Prolegomena zur Ästhetik der Tonkunst*; also pub. *Zur Geschichte des Erhabenenbegriffs seit Kant* (1889).

SEIFFERT (I) Paul ([?]-1666): organist at Danzig. Ref.: VI. 432 (foot-note). (2) **Uso** (1853-): b. Römhil, Thüringia; studied at Dresden Cons., where he now teaches; organist in Dresden and composer of a *Capriccio*, *Valse-impromptu*, *Polonaise*, etc., for the piano; also a popular method, songs, etc. (3) **Ernst** (1855-): b. Sülzdorf, Meiningen; founded an organ building establishment in Cologne, 1885 (branch in Kevelaer, 1891), which has erected over 200 instruments in Kevelaer (122 stops), Cologne, Düsseldorf, etc.

SEIFFERT (I) Max (1868-): b. Beeskow-on-Spree; at first studied classical philology, then musical science under Spitta; Dr. phil., Berlin, 1891, with *J. P. Sweelinck und seine direkten deutschen Schüler* (1891); Royal professor, 1707; member of the Académie, 1914. He further wrote a *Geschichte der Klaviermusik* (1st vol., 1899); edited the complete works of Sweelinck, in 12 vols., also Scheidt's *Tabulatura nova*, in the *Denkmäler deutscher Tonkunst*, and works of Walther (organ), Franz Tunder, Zachau, J. and W. H. Pachelbel (piano), Leopold Mozart et al., also revisions, according to historical principles, of certain works for

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the Neue Bach-Gesellschaft; also A. van Noort's *Tabulaturboek* and C. Bokoop's *Psalmen Davids*, and a number of practical editions of Handel works. He further wrote an *Archiv für deutsche Musikgeschichte* (1914) and edited the *Sammelbände* of the Int. Mus. Soc. *Ref.*: (cited) IV. 5. (2) **Karl** (1856-): b. Bremen, where he is seminary music teacher and critic; composed vocal works (solo and choral), violin pieces, piano pieces, overtures, etc.; wrote 'guides' to Lortzing operas; and a book of experiences in harmony teaching (1898).

SEIFRIZ, Max (1827-1885): b. Rottweil, Württemberg, d. Stuttgart; studied with Täglichsbeck; violinist, court conductor and music director; composer of incidental dramatic music, a concert cantata, a symphony, and choruses.

SEISS, Isidor Wilhelm (1840-1905): b. Dresden, d. Cologne; studied piano with Fr. Wieck, theory with J. Otto and Hauptmann; professor at Cologne Cons., conductor of the concerts of the Musikalische Gesellschaft till 1900; composer of instructive pianoforte music, including sonatinas, preludes, bravura études, etc.; also *Feyerliche Szene und Marsch* for orch., Adagio for 'cello, piano pieces and an opera. He has made arrangements of *contre-danses* and *Danses allemandes* by Beethoven, Haydn quartet movements, and revised the E-flat concerto of Weber.

SEITZ (1) Robert (1837-1889): b. Leipzig, d. there; music publisher and founder of an unsuccessful piano factory; pub. *Das Musikalische Centralblatt* until 1884. (2) **Friedrich (Fritz)** (1848-): b. Günthersleben, violinist; studied with Uhlrich; leader of the Dessau court orchestra from 1884.

SEJAN, Nicolas (1745-1819): b. Paris, d. there; studied with Forqueray, organist at St. André-des-Arts, Notre Dame, St. Sulpice, Invalides, and the Royal chapel (1789 and from 1814), composer of 6 violin sonatas, piano pieces, organ pieces, and 3 piano trios. For a time he taught at the École royale de chant. *Ref.*: VI. 466.

SEKLES, Bernhard (1872-): b. Frankfurt; pupil of the Hoch Cons.; active as theatre conductor in Heidelberg (1893-94) and Mayence (1894-95); became teacher of theory at Hoch Cons. in 1896. He has composed a symphonic poem, *Aus den Gärten der Semiramis*, and a suite for orchestra, chamber music, a 'dance-play,' *Der Zwerg und die Infantin* (Frankfort, 1913), piano pieces, songs (*Schi-King*), and choruses.

SELBY, William (18th cent.): b. England; organist of King's Chapel, Boston, from about 1772; pioneer in American musical activity. *Ref.*: IV. 59ff.

SELIGMANN [Hippolyte] Prosper (1817-1882): b. Paris, d. Monte Carlo;

Sembrich

'cellist; prize student at the Conservatoire; composed études, character pieces, fantasies, caprices, etc., for 'cello and pianoforte; also 2 books of songs.

SELLE, Thomas (1599-1663): b. Zörbig, Saxony, d. Hamburg; cantor at Hamburg cathedral and church-music director; published secular songs, church concertos, *Deliciorum juvenitum decas* (voice with violin and continuo) and similar works (1624-51), also, in MS., 3- to 16-part madrigals, concerti and motets.

SELLNER, Joseph (1787-1843): b. Landau, Bavaria, d. Vienna; virtuoso on the oboe, teacher in Vienna Cons. and conductor there of the student concerts; published an excellent method for the oboe, concertos and concertinos for the oboe and orchestra, a quartet for oboe with strings, etc.

SELMER, Johann (1844-1910): b. Christiania, d. Venice; composer; first studied law, then travelled in Southern Europe and the Orient. From 1868 to the outbreak of the Franco-Prussian war S. was a pupil of Ambroise Thomas (Paris Cons.), then of Richter and Paul in Leipzig. In 1879 the Norwegian parliament awarded him an honorary grant of money. He conducted the philharmonic concerts in Christiania, 1883-86. His orchestral works (influenced by Berlioz's style) include 'Northern Festival Procession,' 'In the Mountains,' etc. He also wrote vocal works with orchestra (*La captive*, alto solo; *Hilsen til Nidaros*, for male chorus, etc.); songs for mixed and for women's voices, songs, duets and piano pieces. *Ref.*: III. 97f.

SEMBRICH, Marcella (correctly **Praxede Marcelline Kochanska**) (1858-): b. Wisniewczyk in Galicia; celebrated singer, began the study of piano in her fourth, of violin in her sixth year; entered the conservatory in Lemberg at the age of 12, and there became a pupil of her future husband, the pianist Wilhelm Stengel (b. 1846), who after 5 years brought her to Epstein in Vienna for further instruction. In 1875 she studied singing with Victor Rokitsansky, then in Milan with G. B. Lamperti. She made her début at Athens in *I Puritani* in 1877; then studied further under Richard Lewy in Vienna, and in 1878 appeared in Dresden. In 1880 she went to London, where she was immediately engaged for five seasons. After concert tours embracing all the larger cities of the Continent and America (1883-84), she took a course of instruction under F. Lamperti (Sr.) in the summer of 1884. Since 1878 she has lived alternately in Berlin and Dresden, whence she has undertaken her concert tours with constant success. For several years she was a leading member of the Metropolitan Opera Company in New York. Mme. S. is not only a singer and pianist,

but also an admirable violinist. *Ref.*: IV. 137; portrait, V. 286.

SEMET, Théophile - Aimé - Émile (1824-1888): b. Lille, d. Corbeil, near Paris; studied with Halévy; drummer at the Opéra, and composer of five successfully produced operas (1869).

SENAILLE, Jean Baptiste (1687-1730): b. Paris, d. there; member of the 24 'violons du Roi'; one of the first French composers of chamber music. He pub. 50 violin sonatas with figured bass, in 5 books of 10 each (1710, 1712, 1716, 1721, 1727). *Ref.*: VII. 406.

SÉNART, Maurice: Parisian music publishing establishment, which has issued a number of publications of value in the study of musical history, among them the series of *Maîtres Musiciens de la Renaissance française* (formerly published by Alphonse Leduc); the musical publications of the *Institut français de Florence* (edited by H. Expert and P. Masson); the *Musique classique*, the repertory of the *Schola Cantorum*, edited by d'Indy, as well as that (same title) of the Brussels Conservatory, edited by Ad. Wouters; also many other collections of similar nature.

SENEFELDER, Alois (1771-1834): b. Prague, d. Munich; inventor of lithography, which process was finally adopted for music printing in place of the type printing in use since the 15th cent. At first only the titles were lithographed by S. for Breitkopf & Härtel, then GLEISSNER (q.v.) began to print the music itself in this way for Falter in Munich. Associated with him, S. lithographed music first for J. André in Offenbach in 1799. In the following year he erected a lithographing establishment in Vienna for all purposes.

SENESINO, Francesco Bernardi (1680-?) : b. Vienna; a celebrated artificial soprano, who was first engaged for Dresden, but in 1720 Handel secured him for London, with whom he quarrelled in 1729, going over to Bononcini and returning to Italy in 1739. *Ref.*: I. 434, 437; II. 4, 185.

SENFEL, Bartholf (1815-1900): b. Friedrichshall, near Coburg, d. Leipzig; founder of a musical publishing firm at Leipzig in 1850, where he edited and published the weekly *Signale für die Musikalische Welt*.

SENFEL (or Senfl, Senfel), Ludwig (1492-1555): b. Baselaugst, d. Munich; studied with H. Isaak, whom he succeeded as Imperial Kapellmeister and later court conductor at Munich. He pub. *Salutationes Domini nostri Ihesu Christi* (4-part motets, 1526), *Magnificat 8 tonorum* (4-5 parts, 1532), *Varia carminum genera, quibus tum Horatius tum alii* (4 parts, 1534); also single pieces in various contemporaneous collections, 8 Odes in P. Hofhainer's *Harmoniae poeticae*; other

works in MS. (Munich Library). *Ref.*: I. 288, 304f.

SENGER-BETTAQUE, Katharina (1862-): b. Berlin; well-known singer, pupil of Heinrich Dorn, appeared at the Royal Opera as *Agathe* (1879), and sang successively in Mainz, Leipzig, Rotterdam, Bremen, Hamburg, Munich and Stuttgart (1880-1906). She married the actor Alexander Senger (d. 1902) in 1895.

SENILOFF, Vladimir Alexievitch (1875-): b. Viatka; studied with H. Riemann (Leipzig), Rimsky-Korsakoff and Glazounoff (St. Petersburg); and has composed a symphony, overture, symphonic poems (among them 'Pan' and 'The Scythians'), 2 string quartets, piano pieces, songs, choruses and 2 operas, 'George the Bold' and *Vassily Buzlajjan* (MS.). *Ref.*: III. 155.

SENKRAH (correctly Harkness), Arma Leoretta (1864-): b. New York; violinist; pupil of Arno Hilf at Leipzig, Wieniawski at Brussels, and Massart at the Paris Cons., 1881 (first prize); has toured since 1882. She married a Weimar lawyer named Hoffmann in 1888.

SERAFINO (1) *Santo* (18th cent.): Venetian maker of violins in the style of Stainer and Amati which are now extremely rare and valuable. (2) *Gregorio*: nephew of Santo, also a maker of violins.

SERASSI (1) *Giuseppe, il vecchio* (1694-1760): b. Gardano, d. Crema; was the founder of a celebrated family of Bergamo organ-builders. (2) *Andrea Luigi* (1725-1799): son of Giuseppe, maker of organs at the cathedrals of Crema, Parma and Fossano. (3) *Giuseppe, il giovane* (1750-1817): b. Bergamo, d. there; maker of nearly 350 organs in Lombardy; published description and history of the organ (1808). His sons, *Carlo* and *Giuseppe*, successors to the firm, published a catalogue (1852) which shows the family to have constructed a total of 654 organs.

SERATO, Arrigo (1877-): b. Bologna; distinguished violin virtuoso, pupil of Federico Sarti, and first appeared in Berlin with great success in 1895. *Ref.*: VII. 466.

SÉRÉ, Octave. See POUEIGH, MARIA OCTAVE GÉRAUD JEAN.

SERGIUS II, Pope. *Ref.*: I. 167.

SÉRIEYX, Jean Marie Charles Auguste (1865-): b. Amiens; author and composer; studied theory with Adrien Barthe, counterpoint with André Gédalge. When Vincent d'Indy founded the *Schola cantorum*, S. became his pupil (1897-1907) in composition, and in 1900 the latter confided the editing of his *Cours de composition* (1st vol. 1902, 2d vol. 1903) to him. He has written *Les trois états de la tonalité* (1909); *La musique de l'église* (lecture); *Vincent d'Indy* (1914), and numerous articles for mu-

sical papers. As a composer he pub. piano and organ pieces, songs, a sonata for violin and piano (1904) and a song with orchestral accompt., *La voie lactée* (1911). Ref.: III. 307.

SERING, Friedrich Wilhelm (1822-1901): b. Fürstenwalde, near Frankfurt-on-Oder, d. Hanover; from 1871 seminary teacher in Strassburg, where he organized a Gesangverein; composed an oratorio, *Christi Einzug in Jerusalem*; an Advent cantata; Psalm 72 for chorus and piano; and male choruses (*Hohenzollernlied*); pub. a *Gesanglehre für Volksschulen*; *Die Choralfiguration, theoretisch-praktisch*; an elementary violin method, and a concise harmony text-book.

SERMISY, Claude de (or Claudin) (16th cent.): *maître de chapelle* at the courts of François I and Henri II; pub. 3- and 4-part masses (1583); motets, chansons, and other masses are in collections.

SEROFF (1) Alexander Nikolaievitch (1820-1871): b. St. Petersburg, d. there; graduated from school of law (1840), held various official positions (1840-45), assistant procurator in Simferopol and Pskoff (1845-48), in the interior department, 1855, postal censor, 1857-68. As a composer he was exclusively self-taught. Of his two youthful operas, 'The Miller-Maid' (1846) and 'May Night' (1853), only fragments are preserved. He arranged and orchestrated many symphonic and operatic movements by classical composers, but later devoted his time especially to criticism, writing on Glinka, Verstowski, Dargomyski, Beethoven, Mozart and Spontini. He was the first to introduce the Wagnerian ideals in Russia. At a rather late period he interested the public as a composer. His opera 'Judith,' inspired by seeing Adelaide Ristori in the drama *Giuditta*, was given in St. Petersburg in 1863, and immediately recognized as work of high merit. His second opera, *Rogneta* (1866), had an even greater success, and gave rise to the idea that a new epoch in Russian art had begun. A third opera, 'The Enemy's Power' (1871), remained unfinished, while a fourth, 'Christmas,' was only sketched. Among his other works are a *Stabat mater*, an *Ave Maria*, music to the drama 'Nero' (1869), Christmas songs and some choruses and orchestral pieces. The score of his opera 'Judith' was printed at the expense of the Czar in 1903. Ref.: IX. 380, 404.

(2) **Valentine Silemonova** (1846-): b. Moscow; wife of Alexander (1), showed musical talent at an early age. Admitted to A. Rubinstein's class in the Petrograd conservatory, she left soon after to study composition with her future husband. She has written several operas, of which the only successful one was *Uriel Acosta* (1885). Among her smaller compositions the

'Musical Vignettes' for piano are known. She also wrote (with her husband) criticisms, notes for periodicals, and edited his posthumous works.

SERPETTE, Henri - Charles - Antoine-Gaston (1846-1904): b. Nantes, d. Paris; studied with A. Thomas at the Conservatoire; composed a cantata, *Jeanne*, which won the *grand prix de Rome*, also 31 operettas, mostly prod. in Paris, and other compositions of similarly light character.

SERRÃO (1) Paolo (1830-): b. Filadelfia, Catangaro; studied at Naples Cons., where he afterwards (1863) became professor; composer of operas (*L'impostore*, 1852; *Pergolesi*, 1857; *La duchessa di Guisa*, 1865), of an oratorio, a magnificent, a funeral symphony for Mercadante, an overture, etc. Ref.: II. 11. (2) **Emilio** (1850-): b. Victoria, Spain; court pianist to the Infanta Isabel, director of the Royal opera and professor at the Madrid Cons.; prod. the operas, *Irene d'Otranto* (1891) and *Gonzalo de Cordoba* (1898) in Madrid.

SERVAIS (1) Adrien - François (1807-1866): b. Hal, near Brussels; d. there; studied with his father and at the Brussels Cons.; theatre and concert 'cellist in Paris, at the London Philharmonic; toured the Continent, and Siberia; professor at Brussels Cons., soloist to the King; composed concertos, fantasies, études and duos for 'cello with piano, violin or orchestra. (2) **Joseph** (1850-1885): b. Hal, d. there; son of (1); 'cellist in the Weimar orchestra and professor at the Brussels Cons.

SERVIERES, Georges (1858-): b. Fréjus; Parisian novelist and music critic; has lectured in Germany and Austro-Hungary, and is attached to the editorial staff of *Renaissance musicale*, *Guide musical*, *Art*, *Revue musicale*, *S.I.M.*, *Revue d'art dramatique*, etc. He has made a rhythmic translation of Weber's *Freischütz* for the use of the Schola Cantorum, and written various monographs and books on musical subjects. Among the latter are *La musique française moderne* (1897) and *Episodes d'histoire musicale* (1914).

SETACCIOI, Giacomo (1868-): b. Corneto Tarquinia; pupil of the St. Cecilia Liceo, Rome (de Sanctis, flute with Franceschini); produced his opera *La sorella di Mark* in Rome in 1896, and in 1906 his *Adrienne Lecouvreur*. He has devoted himself principally to teaching (theory), has translated Riemann's *Handbuch der Harmonielehre* into Italian; pub. a pamphlet, *Debussy è un novatore?* (negative); composed symphonic poems and other works for orchestra, chamber and choral music, piano pieces and songs.

SETTERQVIST, Erik Adolf (1809-1885): b. Hallsberg, d. Örebro; organ builder at Hallsberg from 1835,

Strängnäs, 1857-60, Örebro since 1860. There his son **Gustav Adolf** (1842-1906) succeeded him, followed by the latter's son **Erik Gustav Gunnar** (b. Örebro, 1879).

ŠEVČIK, Otakar (1852-): b. Horazdowitz, Bohemia; celebrated teacher of violin, studied at Prague Conservatory, concert-master of the Salzburg Mozarteum (1870-73); then of the comic opera, Vienna; travelled in Russia, professor of violin at Kieff (1875), then at Prague Conservatory (1892). In this last position he developed astonishing results in the training of young *virtuosi* (Kubelik, Ondříček, and Efrem Zimbalist being among his pupils) and was active until 1906. In 1909 he went to Vienna as the director of the Master School for Violin (Royal and Imperial Academy), and in 1911 gave 7 extremely successful concerts in London with six of his pupils. He wrote a number of books of technical exercises and studies for his instrument, notably the 'School of Violin Technique' (1883) and the 'School of Bow Technique' (1903).

SEVERAC, Déodat de (1873-): b. St. Felix de Caraman; composer; visited the high school at Sorèze and the university and conservatory at Toulouse, but completed his professional education in Paris as a pupil of Albert Maynard and Vincent d'Indy at the Schola cantorum (1897-1907). He is a member of the Société nationale de musique and an enthusiastic representative of musical progress. His compositions, which show him to be a talented impressionist, include a Sonata for piano, B min., the symphonic poem *Nymphes au crépuscule*, a Suite for organ, D min., a comic opera *Le cœur du moulin* (1909), music to the tragedy *Héliogabale* (1910), and *Hélène de Sparte* (1912); also many songs, dances and piano pieces. A symphonic poem *Nausica*, a music drama *L'étudiant de Viche*, and a hymn are in MS. Ref.: III. 315, 362.

SEVERI, Francesco (?-1630): d. Rome; choir singer in the Papal Chapel, 1613; published *Salmi passeggiati . . . sopra i falsibordoni* (1615) and *Arie da cantarsi nel Chitarone* (1626).

SEVERN, Edmund (1862-): b. Nottingham, England; composer; came to U. S. in 1866; studied with his father and with Franz Milke, Bernhard Listemann, Emanuel Wirth, Philip Scharwenka and George W. Chadwick; composer of orchestral, chamber, choral, instrumental and vocal music. Ref.: IV. 401f.

SEWALL, Samuel (18th cent.): church precentor in Colonial New England. Ref.: (quoted) IV. 16f.

SEYBOLD, Arthur (1868-): b. Hamburg; studied at Hamburg Cons., specializing in violin; went to Russia with Laube orchestra (1888); joined Bülow orchestra (1890) and thence-

forth was active as violin teacher and conductor of male singing societies. His compositions include pleasing violin pieces, songs and choruses, as well as a violin method: *Das neue System*.

SEYDEL, Martin (1871-): b. Gohlis, near Leipzig; studied singing under Friedrich Renner, established himself as singing teacher in Leipzig (1898); teacher of vocal interpretation, Leipzig University (1900); Royal professor (1913). His *Grundfragen der Stimmkunde* appeared in 1909.

SEYDELMANN, Franz (1748-1806): b. Dresden, d. there; studied with Schuster and Naumann; composer of church music to the Elector, cembalist and conductor; composed a large amount of church music, including masses, cantatas, offertories, a Requiem, etc.; also 7 Italian operas, sonatas for violin and flute, songs, etc.

SEYFFARTH, Ernst Hermann (1859-): b. Krefeld; studied at Cologne Cons. and the Berlin Hochschule; conductor of the New Choral Society at Stuttgart, teacher of theory and piano at the Cons. there, and composer of a dramatic scene *Thusnelda, Trauerfeier beim Tode einer Jungfrau*; a patriotic concert cantata (op. 25) *Aus Deutschlands grosser Zeit*, for 4 solo voices, chorus and orch.; *Festgesang*, for male chorus and orch.; *Friede*, for baritone and orch.; a symphony in D, pieces for violin and orch., piano quartet, string quartet, violin sonata, piano sonata, a song cycle *Vom Schwarzwald zum Rhein* (op. 2), songs, etc.; also an opera, *Die Glocken von Plurs* (Krefeld, 1912).

SEYFRIED, Ignaz Xaver, Ritter von (1776-1841): b. Vienna, d. there; was a pupil of Mozart and Kotzeluch (piano) and Albrechtsberger and P. von Winter (composition); Kapellmeister in Schikaneder's theatre, 1797-1828; composer of more than 100 dramatic works (operas, ballets, melodramas, etc.), also masses, psalms, motets and other church music, oratorios, symphonies, overtures, quartets, sonatas, etc. He pub. a complete edition of Albrechtsberger's theoretical works (*Wiener Tonschule*, etc., 1827). He was a contributor to the Mayence *Cäcilia* and the *Allgemeine Musikzeitung*, Vienna, which his brother, **Joseph von S.**, edited, 1819-20. The latter also made German translations of many opera texts. Ref.: VI. 458; IX. 209.

SGAMBATI, Giovanni (1843-1914): b. Rome, d. there; studied with Barberi, Natalucci and Aldega, and became a piano virtuoso at a very early age. Liszt soon became interested in him, and in 1866 he made a great success with a piano quartet; in the same year made a successful début in Rome as conductor of Beethoven's *Eroica* and Liszt's *Dante* symphony. He also introduced the music of Schumann (1862) and Brahms into Italy. In 1877 he

was engaged as first professor of piano at the newly founded musical lyceum of the St. Cecilia Academy in Rome. Wagner recommended him to the House of Schott, who subsequently published most of his works: piano quintets and piano concertos, a string quartet, a requiem for baritone, chorus and orchestra, 2 symphonies and various other orchestral compositions, a number of songs and many piano pieces. *Ref.*: III. 386f; VII. 338f, 589; VIII. 446; mus. ex., XIV. 153.

SHADWELL: 17th cent. English dramatist. *Ref.*: IX. 94.

SHAKESPEARE (1) **William**, the great dramatist. *Ref.*: I. xlv; II. 139, 380, 388, 488f, 500; III. 110; V. 149, 168; VIII. 226, 294, 370, 373, 380; operatic versions, IX. 184, 205, 222, 238, 243, 246, 259, 260, 368, 371, 420, 461. (2) **William** (1849-): b. Croydon, London, where he was choirboy and at 13 became organist; studied composition with Molique (1862-65), then with Bennett at the Royal Academy of Music, where he was given a scholarship and where he became Mendelssohn scholar in 1871 (after having composed a piano concerto and chamber music). As such he studied at the Leipzig Cons. under Reinecke and singing with Lamperti in Milan; became known upon his return to England as concert singer, pianist, and especially as a teacher of singing, in which capacity he was engaged at the Royal Academy in 1878. He wrote 'The Art of Singing' (1900-1). His compositions consist of symphonies, overtures, etc., in a style akin to that of the German romanticists.

SHALIAPIN. See CHALIAPINE.

SHAPLEIGH, Bertram (1871-): b. Boston, Mass.; composer; studied at New England Cons.; lecturer on oriental music; has composed two operas, the orchestral suites 'Ramayana' and 'Gur Amir,' a choral setting of Poe's 'Raven' and other works for chorus, also over 100 songs. *Ref.*: IV. 402.

SHARP, Cecil J. (1859-): b. Denmark Hill, London; studied at Cambridge; choirmaster and organist at the cathedral in Adelaide, South Australia, and conductor of the Philharmonic Society in that city; conductor of the Finsbury Choral Association, London (1893-97); principal of the Hampstead Cons. of Music (1896-1905); principal of the Vacation School of Folk-Song and Dance at Stratford-on-Avon; has composed the light opera 'Sylvia' (1890) and published a 'Book of British Song' (1902). He is a collector of and recognized authority on British folk-music and has written a number of books on folk-song and dance. *Ref.*: III. 423; V. 137, 109ff.

SHARPE (1) **Herbert Francis** (1861-): b. Halifax, Yorkshire; studied at the National Training School of Music; concert pianist, professor at the

Royal College of Music and in 1890 examiner. His works include pianoforte compositions, chamber music, part-songs, songs, an overture, a comic opera, a romance for two pianos, etc.; also pub. a Piano School (with Stanley Lucas). (2) **William**. *Ref.*: IV. 364.

SHAW (1) **David T.** (19th cent.): American vaudeville singer, who for a time figured unjustly as the composer of 'Columbia, the Gem of the Ocean,' composed by Thomas a Becket in 1843. (2) **Oliver** (1848-): b. Middleboro, Mass.; singing teacher, composer of psalms and ballads, which he sang at concerts, among them 'Sweet Little Ann,' 'Mary's Tears,' etc. (3) **George Bernard**. *Ref.*: IX. 96.

SHEAFE, William (18th cent.): pioneer in American musical activity. *Ref.*: IV. 57.

SHEDLOCK, John South (1843-): b. Reading, England; editor; studied at London Univ., 1864, piano with E. Lubeck, composition with Lalo, then in London; taught and gave concerts till 1879, then critic for the 'Academy'; lectured at the Royal Academy. He pub. articles on Beethoven's sketch books in the 'Musical Times' (1892); an edition of Vol. I of Cramer's studies, with notes by Beethoven (discovered by S. in Berlin, 1893); 'The Piano Sonata, Its Origin and Development' (London, 1895); a small Beethoven biography and articles on Raff's symphonies, etc.; edited Kuhnau's Biblical Sonatas (1895) and a selection of piano pieces by Pasquini; translated Riemann's *Musiklexikon* into English; composed a string quartet, a Romance and Scherzino for piano, etc. *Ref.*: (cited, etc.) VII. 38 (footnote), 43, 50, 257, 267.

SHELLEY (1) **Percy Bysshe**, the great poet. *Ref.*: I. xlv. (2) **Harry Rowe** (1858-): b. Connecticut; organist and composer; studied with Stoeckel, Dudley Buck and Dvořák; organist in Brooklyn until 1899, and since then organist of the Fifth Avenue Baptist Church, New York; has composed a symphony, a lyrical Intermezzo, a lyric music drama, 2 sacred cantatas, much organ music, songs, violin concerto, etc.; has compiled and edited several vols. of anthems and pieces for the organ. *Ref.*: IV. 357f; VI. 209, 501.

SHEPHERD, Arthur (1880-): b. Paris, Idaho; studied at the New England Cons. under Dennée and Faelten (piano), Goetschius and Chadwick (harmony and composition); teacher and conductor of symphony and theatre orchestras, Salt Lake City, Utah, 1897-1908; teacher of harmony and counterpoint at the New England Cons. since 1908, conductor of the Musical Art Society for 3 seasons; composer of a sonata and other pieces for piano; *Ouverture Joyeuse* (Paderewski prize, 1903), suite, and overture 'The Festival of Youth,' for orch. (MSS.), Hu-

moreske for piano and orch. (MS.), also songs, part-songs for women's voices, a motet, etc. *Ref.*: IV. 417ff, 429.

SHERMETIEFF, Count Alexander (1859-): a cultivated Russian music-lover, one of whose ancestors maintained his own private choir in the eighteenth century, as did his own father. Count Alexander founded a singing society under Archangelski's direction in 1884, also a symphony orchestra (1882). In 1898 he instituted popular symphony concerts in St. Petersburg, with chorus, in which he conducted together with Vladimiroff. He has composed a 'Pathetic Fantasy' and a funeral march for orchestra, and was appointed head of the Imperial Court Choir in 1902.

SHERWOOD (1) **William Hall** (1854-1911): b. Lyons, N. Y.; d. Chicago; pianist and teacher; studied with William Mason and others in America, and with Kullak, Weissmann, Deppe and Liszt in Germany; concert appearances in New York, Boston, Philadelphia, Chicago, etc.; teacher at New England Cons., later in New York, and finally in Chicago, where he founded the Sherwood Piano School in 1897; composer of works for piano. (2) **Percy** (1866-): b. Dresden; composer and pianist; studied at the Dresden Cons.; teacher of piano and score-reading there; composer of 2 symphonies, a requiem, several overtures, chamber music, piano pieces and songs.

SHIELD, William (1748-1829): b. Whickham, Durham, d. London; studied under his father, a singing-master; thorough-bass under Avison; led the subscription concerts at Newcastle, and became leader at the theatre and concerts in Scarborough; violinist in the opera orch., London, in 1772; principal viola player in the theatre and concerts, 1773; produced his first comic opera, 'A Flitch of Bacon,' at the Haymarket in 1778, and was appointed composer to Covent Garden (1778-91, 1792-97); succeeded Parsons as Master of the Royal Music, 1817. S. was buried in Westminster Abbey; his compositions include 40 operas, pantomimes, musical farces, 6 string trios, 6 violin duets, and a number of songs, for which he was especially famous; also pub. an 'Introduction to Harmony' (1794) and 'Rudiments of Thorough-bass.'

SHORE, John (ca. 1625-1750): English trumpeter and supposed inventor of the tuning-fork.

SHOSTAKOVSKI, Peter Adamovitch (1853-): made his début as pianist in Riga at 15, studied at Petrograd conservatory, with Kullak (Berlin), and Liszt (Weimar), was professor at the Moscow Cons., but in 1878 founded a music school of his own in Moscow, which he transferred to the Philharmonic Society organized with his

help (1883), and which became a properly constituted Russian Cons. in 1886. S. was director and teacher of piano in this institution, and also conducted the symphonic concerts of the Philharmonic Society; and in 1889 and 1894 the Italian opera in Moscow. He retired in 1898.

SHUDI. See BROADWOOD.

SHUKOVSKY: Russian poet. *Ref.*: III. 42.

SIBELIUS, Jean (1865-): b. Tawastehus, Finland; at first studied law in Helsingfors, later music with M. Wegelius and Alb. Becker in Berlin, and Goldmark and Robert Fuchs in Vienna. S. is recognized as the real founder of a national Finnish school of composition. His published works consist of the symphonic poems and orchestral suites 'The Swan of Tuonela,' 'Finlandia,' 'Song of Spring,' 'Leminkäinen's Home-coming,' 'Karelia,' 'Pohjola's Daughter,' 'Pelleas and Melisande,' 'Svanehvít,' 'Night Ride and Sunrise,' 'The Bard,' the dance intermezzo 'Pan and Echo'; also a violin concerto, a string quartet, the opera 'The Virgin in the Tower' (Helsingfors, 1896), incidental music to the dramas 'King Christian the Second' (A. Paul) and 'Belshazzar' (Procopé), 4 symphonies (E min., D maj., C maj., A min.) and 2 suites for orchestra (*Scènes historiques*), 2 serenades for violin and orchestral choruses, academic festival cantata, 2 choral works with orch., male choruses, many songs and many piano pieces. *Ref.*: III. xi, xiv, 64, 67, 68, 70, 101ff; V. 370f; VII. 465; VIII. 471ff; mus. ex., XIV. 134; portrait, III. 104.

SIBONI, Erik [Anton Waldemar] (1828-1892): b. Copenhagen, d. there; son of the tenor Giuseppe S. (1780-1839): b. Forli, d. Copenhagen, as Director of the opera and Cons.), pianist, studied under J. P. E. Hartmann at Leipzig, 1847; also with Sechter at Vienna, 1851-53; organist and piano professor at the Royal Academy of Music at Sorø, 1864; prod. the opera 'Flight of Charles II' in Copenhagen (1862); comp. 'Tragic' overture; 2 symphonies; a piano quartet; other chamber music; the choral works 'Battle of Murten,' 'Storming of Copenhagen,' the 111th Psalm, and others.

SIBYLLA, Duchess of Württemberg. *Ref.*: VII. 24.

SICHRA, Andreas Ossipovitch (1772-1861): b. Vilna, d. Petersburg; noted guitar player; invented the seven-string Russian guitar and composed 75 pieces for this instrument.

SICK, Theodore Bernhard (1827-): b. Copenhagen, Denmark; artillery officer (pensioned 1880) and prolific composer of chamber music (some 65 compositions, incl. sonatas, etc.).

SIEBECK (1) **Gustav Heinrich Gottfried** (1815-1851): b. Elsenhien, d. Gera; pupil of A. W. Bach and A. B.

Marx, Berlin; composed organ pieces, male choruses and songs, and was ducal music director at Gera. (2) **Hermann** (1842-): b. Eisleben; philosopher and aesthetician, teacher in Gera, Stargard, Halle, professor in Basle; author of works on musico-aesthetic subjects, including *Grundfragen zur Psychologie und Aesthetik der Tonkunst* (1909).

SIEBENHAAR, Malachias (1616-1685): b. Creibitz, d. Magdeburg; studied in Wittenberg, became cantor in Tangermünde, and from 1644 in Magdeburg (City School). Married to the daughter of the pastor Andreas in Eilenburg, he became clergyman in Nischwitz in Saxony, then at the Ulrichskirche in Magdeburg. Here he composed motets (printed copies in the Brit. Mus.); also songs, being one of the most active collaborators of his friend Zesen's song collections.

SIEBER (1) **Johann Georg** (1734-1815): b. Franconia, d. Paris; Waldhorn player in the Opéra Comique, Opéra, etc.; founded a music publishing house in 1771, later taken over by his son Georges Julien, who married a daughter of the violinist and publisher Pierre Leduc and thus acquired the publications of Huberty, La Chevardière and Venier, containing many compositions of the Mannheim school. (2) **Ferdinand** (1822-1895): b. Vienna, d. Berlin; famous singing teacher, pupil of J. Miksch and Georgio Ronconi; sang in opera, taught in Dresden, 1848-54, then in Berlin (titular professor, 1864). He pub. *100 Vocalisen und Solfeeggien* (6 books, sopr., mezzo-sopr., alto, tenor, baritone and bass); *Schule der Geläufigkeit, 60 leichte Vocalisen und Solfeeggien* (for 6 different ranges), *60 2-, 3- und 4-stimmige Vocalisen* (for various combinations of voices), *60 Vocalisen für vorgerücktere Gesangsschüler, Die Kunst des Gesangs* (2 parts, with supplement); *Vorschule des Gesangs . . . vor dem Stimmwechsel*; *Vollständiges Lehrbuch der Gesangkunst für Lehrer und Schüler*; *Katechismus der Gesangkunst*; *Kurze Anleitung zum gründlichen Studium des Gesangs*; *Handbuch des deutschen Liederschatzes*, and other valuable study works.

SIEFERT (1) **Paul** (1586-1666): b. Danzig, d. there; studied with Sweelinck at Amsterdam; was first in the orchestra of Sigismund III of Poland; became organist in the Marienkirche, Danzig, 1623, where Kaspar Förster was Kapellmeister, with whom he was in constant controversy. The Warsaw Kapellmeister, M. Scacchi, defended Förster with his *Cribrum musicum*; S. answered with *Anticribratio musica ad avenam Scacchianam* (1645). All that survives of his compositions is 2 volumes of psalms. (2) **Otto**. See GROSSMANN (3).

SIEGEL (1) **E. F. W.** (d. 1869):

founder of a music publishing business, Leipzig (1846), which passed into the possession of Richard Linnemann (d. 1909). (2) **Felix**. See SCHUBERTH, JULIUS.

SIEHR, Gustav (1837-1896): b. Arnberg, d. Munich; dramatic bass at the Munich Royal Opera; created Hagen at Bayreuth, 1876.

SIEVEKING, Martinus (1867-): b. Amsterdam; studied with his father, with Röntgen and Coenen; pianist in Paris, London, and on concert tours (also in America). His suite for orchestra was played in Paris by the Lamoureux orchestra.

SIFACE, Giovanni Francesco (1653-1697): b. Pescia, d. Northern Italy; famous soprano; sang in the Papal Chapel, at Venice and in London. His family name was Grossi.

SIGHICELLI (1) **Filippo** (1686-1773): b. San Cesario, Modena, d. Modena; first violin to Prince Hercules of Este. (2) **Giuseppe** (1737-1826): b. Modena, d. there; son of (1), violinist and *maestro* to Ercolo Rinaldo III d'Este until the time of Napoleon. (3) **Carlo** (1772-1806): b. Modena, d. there; son of (2); violinist, also attached to the court. (4) **Antonio** (1802-1883): b. Modena, d. there; son of (3); famous violinist and cond.; studied under his grandfather and Giovanni Mari; conducted orchestras at Cento, Bologna, and Ferrara; leader at the Modena theatre and cond. of the Ducal orch. from 1835. (5) **Vincenzo** (1830-1905): b. Cento, d. Paris; son of (4); studied under his father, Hellmesberger, Mayseder, and Sechter at Vienna; solo violinist and assistant cond. to the court, Modena, 1849; taught in Paris after 1855; pub. original pieces and fantasias on operatic airs for violin and piano.

SIGISMONDI, Giuseppe (1739-1826): b. Naples, d. there; librarian of the Naples Cons. after 1808; teacher of singing; composer of vocal music, piano and organ compositions, and operas.

SIGISMUND, Archbishop. See SALZBURG.

SIGWART, Botho (correctly **Sigward Botho, Count zu Eulenburg**) (1884-1915): b. Eulenburg, d. in battle, France; son of Count Philipp zu S.; composer of a melodrame, *Hektors Bestattung*, a string quartet, songs and an opera, *Die Lieder des Euripides*, written for Dresden. He married the singer, Helene Stägemann.

SIKLÓS, Albert (1878-): b. Budapest; pupil of Kössler at the National Academy, then teacher at the Fodor Musical Institute; 1910 at the National Musical Academy. He composed piano pieces (*Rokoko-Suite*), a piano quintet, some duos for 'cello and piano, etc. *Ref.*: III. 200.

SILAS, Eduard (1827-1909): b. Amsterdam, d. London; musical prod-

igy, appearing in concerts in Mannheim at 10; studied at Paris Cons., where he received the first prize in organ playing, 1849 (in competition with Saint-Saëns *et al.*); organist and teacher in the Guildhall School of Music and the Academy of Music in London from 1850. He wrote an opera, an oratorio, a mass (prize-crowned in Brussels, 1866), cantatas, etc., also English and German vocal pieces, 3 symphonies, 3 overtures, 2 piano concertos, and a Scotch fantasia for piano and orchestra, a nonet for strings and wind, trios, 'cello, organ and piano pieces. He pub. a school 'Harmony' (1885). *Ref.*: VI. 346.

SILBERMANN (1) Andreas (1678-1734): b. Klein-Bobritzsch in Saxony, d. Strassburg; the founder of the celebrated family of organ builders of that name, went to Strassburg during the first years of the 18th century; built 30 organs in Strassburg, Basel, Offenburg, Kolmar, etc., and was considered one of the greatest builders of his time. *Ref.*: (S. family) VI. 406. (2) **Gottfried** (1683-1753): b. Klein-Bobritzsch in Saxony, d. Dresden; brother of Andreas, the most celebrated of the family; intended for the book-binding trade, he ran away from home because of some boyish prank, and went to Strassburg to be an apprentice of his brother Andreas. In 1712 he returned to his home, and 1714 created his masterpiece, the organ for the cathedral in Freiberg. He built in all 47 organs, among them 25 with two and 4 with three manuals. S. also excelled in other ways: although not the inventor of the pianoforte, he probably improved the instrument and was the first to be successful in introducing it; also constructed a *cembal d'amour* and a clavichord with strings of double length. *Ref.*: II. 163. (3)

Johann Andreas (1712-1783): b. Strassburg, d. there; eldest son of (1); built 44 organs in Strassburg, Basle, Kolmar, etc.; made a great reputation and wrote a 'History of the City of Strassburg' (1773). **Johann Josias S.**, his son, was his successor, and a grandson, **Friedrich Theodor S.** (d. 1816), was a good 'cellist. (4) **Johann Daniel** (1717-1766): b. Strassburg, d. Leipzig; went to his uncle Gottfried in Freiberg in 1748, and after the latter's death was active as a piano maker there. (5) **Johann Heinrich** (1727-1799): b. Strassburg, d. there; youngest son of Andreas, was principally engaged in building pianos after the system of his uncle Gottfried, and introduced them in France. He was a good pianist, organist and composer. (6) **Johann Friedrich** (1762-1817): b. Strassburg, d. there; son of (5); was a fine organ builder and performer; organist at the church of St. Thomas in Strassburg, also a composer (*Hymne à la paix*, German songs, etc.).

SILCHER, [PHILIPP] Friedrich (1789-1860): b. Schnaith, Württemberg, d. Tübingen; was appointed director of music at the University of Tübingen, which position he held till a few months before his death. In 1852 he received the honorary title of *Dr. phil.* He was a great propagandist for German folk-lore, especially through his 'Collection of German Popular Songs' in 12 books, containing many of his own melodies which were destined to become so popular as to rank with genuine folk-songs, including *Ännchen von Tharau*, *Die Loreley*, *'Morgen muss ich fort von hier,'* *'Zu Strassburg auf der Schanz,'* etc. These songs were published for one and two voices, also as men's choruses. Among his other works are a book of 3-part church chorales, 3 books of 4-part hymns for Sunday and church festivals, *Tübinger Liedertafel* (men's voices), etc. He also published a *Geschichte des evangel. Kirchengesangs*, and a *Harmonie- und Kompositionslehre* (1851). *Ref.*: II. 276; V. 107, 229f, 293; IX. 192.

SILOTI, Alexander (1863-): b. Kharkoff, Russia; pianist; studied at the Moscow Cons. under Zvereff, Nicolas Rubinstein, Tschaiakowsky and Hubert; later with Liszt at Weimar; début at Moscow; toured Russia, Germany, Belgium, France, England and the United States; professor at the Moscow Cons., 1886-1890; conductor of the Moscow Philharmonic Symphony Concerts, 1901-1902; conductor in St. Petersburg, 1903-1904; edited Bach's D-flat Concerto for piano, viola and flute (with string orchestra), and Vivaldi's D-sharp concerto for small orchestra; author of *Meine Erinnerungen an Fr. Liszt* (1913).

SILVA (1) Andreas de (16th cent.): contrapuntist and composer of motets and sacred songs. (2) **Francisco** (1795-1865): b. Rio de Janeiro, d. there; reorganized the Cons. there (1841) and became Royal concert-master. (3) **Poll de** (1834-1875): b. St. Esprit, near Bayonne, d. Clermont; studied with Halévy at the Conservatoire; composed piano pieces, songs, chamber music and a *Stabat Mater* (1871); other works in MS.

SILVANI, Marino (17th cent.): noted music publisher of Bologna about 1665. He was succeeded by his two sons, **Marino** and **Giuseppe Antonio**, the latter being a composer of masses, motets and litanies.

SILVER, Charles (1868-): b. Paris; studied with Dubois and Massenet at the Conservatoire, where he won the *grand prix de Rome*; composer of the operas *La belle au bois dormant* (1902), *Le clos* (1906) and *Myriane* (1913), the ballad opera *Neigilde* (1908), the cantata *L'interdit* (1891), the oratorio *Tobie* (1902); also works for orchestra and songs.

SILVESTRE, Armand: French poet. *Ref.*: III. 293.

SIMANDL, Franz (1840-1912): b. Blatna, Bohemia; d. Vienna; double-bass player in the Vienna court orchestra, teacher at the Vienna Cons.; pub. *Neueste Methode des Kontrabass-Spiels* (in 3 parts: I. Preparation for orchestral playing, with 30 studies; II. Preparation for concert playing, with studies and sonatas by Kreutzer, etc.; III. Advanced school, in 9 books); also 30 études for the acquisition of a vigorous tone and rhythmic certainty on the double-bass.

SIMAO. See PORTUGAL.

SIMON (1) **Johann Kaspar** (18th cent.): cantor, organist and composer of organ preludes and fugues at Nördlingen; pub. pieces for the clavier, a musical ABC for the organ (1754), etc. (2) **Jean-Henri** (1783-1861): b. Antwerp, d. there; studied with La-haussaye, Rode, Gossec, Catel; concert violinist and teacher in Antwerp, where Vieuxtemps, Janssens, and Meerts studied with him; composed 7 violin concertos, an oratorio, cantatas and a trio for violins and bass. (3) **Prosper Charles** (1788-1866): b. Bordeaux, d. Paris; organist in Bordeaux, studied further with Reicha in Paris, where he became organist at Notre Dame and at the great Cavallé-Coll organ in the chapel of St. Denis. He composed a *Te Deum*, etc., and wrote *Nouveau Manuel complet de l'organiste* (1863). (4) **Christian** (1809-1872): b. Schernberg, d. Sondershausen; double-bassist during the greater part of his life at the Sondershausen court orchestra. (5) **Dr. Paul.** See KAHNT. (6) **Anton** (1851-): b. France; studied with Marmontel, Mathias and Duprato at the Conservatoire; went to Moscow, 1871, and became successively conductor of the 'Bouffes' theatre, piano professor at the Philharmonic School, intendant of the orchestras of the Imperial Theatre and musical inspector of the Alexander Institute. He composed the operas *Rolla* (Moscow, 1892) and 'The Song of Triumphant Love' (ib., 1899), 2 ballets, the mimodrama *Esmeralda* (ib., 1902), an overture, a suite, a Dance of Bayaderes, a fantasy overture on Little Russian themes, an *Overture solennelle* on 3 Russian themes and 2 symphonic poems (all for orch.), a piano concerto, clarinet concerto, cello fantasy, 2 trios, a string quartet, a brass quartet, 22 other pieces for wind ensemble, pieces for piano (2, 4 and 8 hands), choral works, including a mass, and songs. (7) **James** (1880-): b. Berlin; studied piano with Ansgore and composition with Bruch (Royal High School and Master School of the Academy) in Berlin; *Dr. phil.*, Munich, with a monograph on Abbé Vogler; pianist and teacher at the Klindworth-Scharwenka Cons. in Berlin; pub. *Faust in*

der Musik (1906), also essays in *Musik*, etc. He composed 6 books of songs, a piano concerto, etc.

SIMONIDES OF KEOS: ancient Greek poet and musician (leader in choral lyricism). *Ref.*: I. 118.

SIMONS - CANDEILLE. See CANDEILLE (2).

SIMPSON (Syrnson) (1) **Thomas** (16th and 17th cent.): born and raised in England; musician in the orchestra of Christian IV at Copenhagen, 1618; one of the finest composers of instrumental music of his time. He published *Opus neuer Pavanen, Galliariden, Couranten und Volten* (Frankfort, 1611); *Opus neuer Pavanen, Galliariden, Intraden, Kanzonen, Ricerare, Fant., Ballett, Allemanden, Couranten, Volten und Passamezzen* (Hamburg, 1617), etc. (2) **Christopher** (1610-1677): d. Turnstile, near London; was a virtuoso on the viola da gamba, published 'The division-violist, or an introduction to the playing upon a ground' (1659), also 'The principles of practical musick' (1665), and annotations to Campion's treatise on composition ('The art of descant or composing music in parts by Dr. Thom. Campion, with annotations thereon,' by Mr. C. S., 1655). *Ref.*: I. 367; VII. 394.

SIMROCK, Nicolaus (1755-1834): b. Mayence, d. Bonn; established a music publishing firm in 1790, which passed into the hands of Fritz Simrock in Berlin, 1870. *Ref.*: II. 132, 147.

SINCLAIR (1) **John** (1791-1857): b. Edinburgh, d. Margate; popular tenor, who sang in London, Paris (1819), Italy (1821-23) and in America. (2) **George Robertson** (1863-): b. Croydon; since 1889 cathedral organist at Hereford; 1891-1906 director of the Three-Choirs Music Festival, Hereford, and since 1899 of the Festival Choral Society of Birmingham. He received the degree of Mus. D. from the Archbishop of Canterbury.

SINDING, Christian (1856-): b. Kongsberg, Norway; pupil of the Leipzig Conservatory, 1874-1877 and in 1880, when he studied on a Royal stipend in Leipzig, Munich and especially in Berlin. He has written a piano quintet, a string quartet, 2 piano trios, 3 violin sonatas, a piano concerto, 2 symphonies, a *Légende* and a Suite for violin and orchestra: *Rondo infinito* and *Episodes chevaleresques* for orchestra, suite for flute and orch., concerto for viola; serenade for 2 violins and piano; variations for 2 pianos, a sonata and a great number of various pieces for piano besides vocal music comprising choruses, the song-cycle *Heimfahrt* and an opera *Der heilige Berg* (Dessau, 1914). He resides in Christiania. *Ref.*: III. xv, 70, 96f; V. 369; VII. 328f, 590; VIII. 346, 354f; mus. ex., XIV. 28; portrait, V. 346.

SINGELÉE, Jean-Baptiste (1812-1875): b. Brussels, d. Ostend; violinist and composer of more than 100 works for the violin.

SINGER (1) **Hans** (16th cent.): Magister in Nuremberg, who wrote *Ein kurzer Auszug der Musik, den jungen, die singen und auff den Instrumenten lernen wollen ganz nützlich* (1531).

(2) **Peter** (1810-1882): b. Häfelgehr (Lechthal), d. Salzburg, as Franciscan monk; invented the 'Pansymphonikon,' a kind of orchestration with reeds, in 1839; composed 101 masses, 600 offertories, a *Cantus choralis*, etc., and pub. *Metaphysische Blicke in die Tonwelt, nebst einem . . . neuen System der Tonwissenschaft* (1847).

(3) **Edmund** (1831-1912): b. Totis, Hungary, d. Stuttgart; violinist; pupil of Ellinger at Pesth, of Ridley Kohn, Joseph Böhm at Vienna, and at Paris Cons.; toured, became solo violinist at the Pesth theatre, 1846 leader at Weimar, then at Stuttgart, where he also taught at the Cons.; comp. *Morceaux de salon, Airs variés, Nocturnes, Fantaisies*, etc., and wrote (with M. Seifriz) a *Grosse theoprakt. Violinschule*; edited various famous study works, and wrote cadenzas for Beethoven and Brahms concertos.

(4) **Otto** (1833-1894): b. Sora, Saxony, d. New York; studied at the Kreuzschule, Dresden, the Leipzig Cons. (Moscheles, Hauptmann, and Richter), and with Liszt; taught in Leipzig, Dresden, and from 1867 in New York (Mason and Thomas Cons.); conducted the first May Festival at Cincinnati, 1873, and became piano and theory teacher in the Cincinnati College of Music. He wrote symphonies, a symphonic fantasia, 2 piano concertos, a violin sonata, a piano sonata, and other pieces for piano. (5) **Otto, Jr.** (1863-): b. Dresden; violinist; studied in Paris, Berlin and Munich (Rheinberger); conductor of the Heidelberg Liederkrantz, 1888; teacher in Cologne Cons. from 1890, and cond. of the Männergesangverein in Leipzig from 1892, and Berlin 1900; composed male choruses, a Konzertstück for violin and orch., and made piano arrangements of Strauss operas, etc.

SINICO (1) **Francesco** (1810-1865): b. Trieste, d. there; musical director in a Jesuit monastery; wrote much choral music. (2) **Giuseppe** (1836-1907): b. Trieste, d. there; son of (1); wrote 3 operas for Trieste; *Marinella* (1854); *I moschettieri* (1859); *Aurora di Nivers* (1861); *Spartaco* (1886); and a fourth for Lugo, *Alessandro Stradella* (1863).

SINIGAGLIA, Leone (1868-): b. Turin; pupil of Bolzoni there, Mandyczewski in Vienna, aroused attention with his violin concerto in A, op. 20 (1901). His other compositions include songs, choruses, string quartets, quintets and a trio, some orchestral pieces: *Danze Piemontesi*; suite *Piemonte*, the

overture *Le baruffe chiozzotte*; also various solo pieces for violin (*Rapsodia Piemontesi*, op. 26), 'cello, oboe, horn, etc., with orchestral or piano accompaniment. He makes effective use of Piedmont folk-melodies. Ref.: III. 389, 390, 395; VII. 466.

SINN, Christoph Albert (early 18th cent.): civil engineer at the court of the Duke of Brunswick and author of *Die aus mathematischen Gründen richtig gestellte Temperatura practica*, pub. at Wernigerode (1717).

SITT, Hans (1850-): b. Prague; violinist; studied with Bennewitz, Mildner, Kittl and Krejčí at the Prague Cons.; leader of the theatre orchestra and subsequently Kapellmeister at Breslau, later in Prague and Chemnitz, and for a year conductor of the private orchestra of the Baron von Derwies in Nice; teacher of violin at the Leipzig Cons., and viola player in the Brodsky Quartet, 1883; conductor of the Bach-verein, 1885; also conductor of the Leipzig *Lehrergesangverein* and *Singakademie* and the subscription concerts at Altenburg; has composed violin concertos, and other works for violin, a 'cello concerto, piano pieces, and songs.

SITTARD (1) **Joseph** (1846-1903): b. Aachen, d. Hamburg; musicologist, studied at Stuttgart Cons., lectured there on musical history (1883-84), musical editor of Hamburg *Korrespondent*, 1885, professor, 1891. He is the author of many musical monographs and books on music: *Kompendium der Geschichte der Kirchenmusik* (1881), *Geschichte der Oper am Hofe zu Stuttgart* (1890, 1891) and others. (2)

Alfred (1878-): b. Stuttgart; organ virtuoso, studied with Armbrust, Köhler, Wüllner, Franke, Seiss; became organist of Kreuzkirche, Dresden, 1903, of the new St. Michael's Church, Hamburg, 1912, and director of its important choir; known as the composer of organ compositions and sacred and secular choruses.

SIVORI, Ernesto Camillo (1815-1894): b. Genoa, d. there; famous violin virtuoso; was an 'infant prodigy,' attracting the attention of Paganini, who undertook his musical education when he was 6 years old, composing for him 6 violin sonatas. At the age of 10 he began his concert tours, which extended later to America, 1862-63. He composed 2 violin concertos, a fantasy caprice for violin and orchestra, 2 duos, concertantes for piano and violin, etc.

SJÖGREN, [JOHANN GUSTAV] Emil (1853-): b. Stockholm; studied in the Conservatory there and with Kiel and Haupt in Berlin; organist in Stockholm since 1891; published songs (sets, op. 9 *Der Kontrabandist* [for bass], *Der Vogt von Tenneberg*, *Tannhäuserlieder*); 4 sonatas for piano and violin, piano pieces (*Erotikon*, *Novelletten*, *Auf*

der Wanderschaft, 2 sonatas, variations, scherzo-fantaisie); Ibsen's *Bergmanden* for bass solo and orch., *Bacchanale* for male chorus, cantatas, etc. *Ref.*: III. 80, 81f; V. 369f; portrait, V. 346.

SKALITZKY, Ernst (1853-): b. Prague; studied with Mildner, at the Prague Conservatory and with Joachim; concert-master of the Amsterdam Park Orchestra and of the Bremen Philharmonic Orchestra; teacher and chamber-music player at Bremen; member of the Schumann Quartet.

SKRJABIN, Alexander Nicolaievitch. See **SCRIBINE**.

SKROUP (1) František (1801-1862): b. Votic, Bohemia, d. Rotterdam; studied at Königsgrätz and Prague; conductor there and at Rotterdam; first to produce Bohemian operas; composed incidental dramatic music, chamber music, overtures, songs, etc. (2) **Jan Nepomuk** (1811-1892): b. Votic, d. Prague; brother of (1); chorus-master, asst. theatre conductor, singing teacher, and cathedral Kapellmeister in Prague; wrote Bohemian operas, church music, *Manuale pro sacris functionibus, Musica sacra pro populo*; also a vocal method. *Ref.*: III. 168.

SKUHERSKÝ, Franz Zdenko (1830-1892): b. Opocno, Bohemia, d. Budweis; studied at the Prague Organ School, of which he later became director (1860); municipal choral director and court conductor, 1868; examiner for middle schools, 1874-89; and from 1879 lecturer on music at the university. S. wrote various successful operas produced in Prague, among them *Samo* (1854, his first) and *Recitor a general* (1873), masses and songs; also theoretical works: *Musikalische Formenlehre* (1879); *Kompositionslehre* (1881); *Die Orgel und ihre Struktur* (1882); *Harmonielehre auf wissenschaftlicher Grundlage* (1885). *Ref.*: III. 180.

SLADEK, Wendelin (d. 1901): noted double-bass player and teacher at the Prague Conservatory.

SLATINN, Ilya Ilyitch (1845-): b. Belgorod, Govt. Kursk; studied with Dreyschock, Zaremka, Kullak, and Wüerst; founded and directed a branch of the Imperial Russian Musical Society at Kharkoff; professor of pianoforte and ensemble playing there, conducted in St. Petersburg, Moscow, etc. In 1887 he was made an honorary member of the St. Petersburg Section of the Imperial Russian Musical Society.

SLAUGHTER (1) A. Walter (1860-1908): b. London, d. there; London chorister and conductor; composed several musical comedies. (2) **Marjorie** (1888-): daughter of A. W. (1); composer of operettas from 1906.

SLAVIK, Joseph. See **SLAVJK.**

SLAVJANSKI. See **AGRENEFF.**

SLAWJK (Slavic), Joseph (1806-1833): b. Jince, Bohemia, d. Pesth;

violin virtuoso, pupil of Pixis at the Conservatory of Prague, where he became a member of the theatre orchestra; violinist at the Vienna court opera, 1825; successfully gave concerts in Vienna, Paris, etc.; wrote 2 violin concertos, a double concerto for 2 violins, a string quartet and other chamber music. *Ref.*: VII. 445f.

SLEEPER, Henry Dike (1865-): b. in Patten, Me.; educator; instructor and professor of music in various colleges and organist in several Congregational churches; professor of music at Smith College since 1904; editor of 'Hymns of Worship and Service' (1909); associate editor 'The Common Order Choir Book' (1903); composer and arranger of numerous pieces of church, organ and orchestral music, part-songs, etc.; writer on musical education, church music, etc. *Ref.*: (cited) IV. 261.

SLEZAK, Leo (1875-): b. Schönberg, Moravia; operatic tenor; studied with Robinson, made his début as Lohengrin in Brünn, 1896; engaged at Berlin and Breslau operas, became heroic tenor of the Vienna Court Opera in Vienna; also sang at Metropolitan Opera House, New York; Austrian and Rumanian court chamber singer. *Ref.*: IV. 155.

SLIVINSKI, Joseph von (1865-): b. Warsaw; studied piano with Strobl, Leschetizky and A. Rubinstein; pianist of distinction; toured America in 1893.

SLOPER, Edward Hugh Lindsay (1826-1887): b. London, d. there; studied with Moscheles, A. Schmitt, Vollweiler and Bousselot; début as pianist, London, 1846; professor of piano at Guildhall School of Music, 1880; composed suite for orchestra, piano pieces, studies and songs.

SMALLWOOD, William (1831-1897): b. Kendal, England, d. there; organist and composer; author of 'Pianoforte Tutor.'

SMAREGLIA, Antonio (1854-): b. Pola, Istria; studied at Vienna and Milan Cons.; produced operas showing influence of Wagner, including *Preziosa* (Milan, 1879), *Bianca da Cervia* (Milan, 1882), *Rè Nala* (Venice, 1887), *Der Vassall von Szigeth* (Vienna, 1889), *Cornelius Schutt* (Prague, 1893), *Nozze Istriane* (Trieste, 1895), *La Falena* (Venice, 1895), *Oceana* (Milan, 1903) and *L'abisso* (Milan, 1914); also wrote a symphonic poem *Leonora* and songs. *Ref.*: III. 369.

SMART (1) [Sir] George Thomas (1776-1867): b. London, d. there; conductor, organist and composer; founder and associate-conductor of the London Philharmonic Society, 1813-44; organist and composer to the Chapel Royal; first made Beethoven's and Schumann's works known in England; conducted many oratorio and other music festivals, at which Sontag, Lind, Malibran,

and other famous artists appeared; was in charge of music at coronations of King William IV (1820) and Queen Victoria (1837); was knighted in 1811. He composed many anthems, glees and canons and edited Gibbons' 'Madrigals' and Handel's 'Dettingen Te Deum.' Ref.: VI. 265. (2) **Henry** (1813-1879): b. London, d. there; nephew of (1) and son of HENRY S. (1778-1823; d. Dublin; violinist and piano manufacturer in London). The Younger Henry S. was a celebrated organist and notable composer; pub. many cantatas, songs, duets, trios, choruses and organ pieces. In later years, when completely blind, he even composed an opera, 'Bertha,' and several cantatas, among them the well-known 'King René's Daughter.' S. was organist at St. Pancras'. Ref.: VI. 181f, 475f.

SMETANA, Friedrich (1824-1884): b. Leitomischl, d. Prague (in the asylum for the insane); pupil of Proksch in Prague, later of Liszt; established a music school in Prague; married the pianist KATHERINA KOLAR and became director of the Philharmonic Society, Gothenburg, in 1860. In 1861 he made a concert tour through Sweden as pianist; became conductor of the National Theatre, Prague, in 1866, but was obliged to resign in 1874, owing to total loss of hearing. S. was an essentially national Bohemian composer. He wrote 8 Czech operas, of which 'The Bartered Bride' (1866) is the best known, the others being *Dalibor* (1868), *Zwei Witwen* (1874), *Der Kuss* (1876), *Das Geheimnis* (1878), *Libussa* (1881) and *Die Teufelswand* (1882); also a series of symphonic poems for orchestra, including *Wallensteins Lager*, *Richard III*, *Hakon Jarl*, *Mein Vaterland* (embracing *Visehrad*, *Vltava*, *Sárka*, *Aus Böhmens Hain* und *Flur*, *Tabor* and *Blaník*), a 'Triumphal Symphony' (1853) and 'Carnival of Prague'; also 2 string quartets (E minor and C major), a piano trio, Bohemian national dances for piano, choruses, piano pieces, etc. Ref.: III. xi, xii, xiv, xv, 165, 166, 169ff, 181; (influence) III. 183; chamber music, VII. 556f, 561, 589; orchestral works, VIII. 373ff; opera, IX. 439; mus. ex., XIV. 141; portrait, III. 178.

SMETZLER, John (1710-late 18th cent.): b. Passau, d. London; English organ builder.

SMITH (1) **Robert** (1689-1768): professor of physics, natural history and astronomy at Cambridge; published 'Harmonics, or the Philosophy of Musical Sounds' (1749, 1759, 1762). (2) **John Christopher** (correctly **Johann Christoph Schmid**) (1712-1795): b. Anspach, d. Bath; pupil and assistant of Handel, who after he became blind dictated his compositions to S. He wrote 4 English and 3 Italian operas (including 'The Fairies' and 'The Tempest'); 7 oratorios, of which

the best is 'Paradise Lost,' cantatas, pastorales, etc. (3) **John Spencer** (1769-1845): b. London, d. Caen, Normandy; wrote *Mémoire sur la culture de la musique dans la ville de Caen et dans l'ancienne Basse-Normandie* (1828).

(4) **John Stafford** (1750-1836): b. Gloucester, d. London, as organist of the Chapel Royal; published many glees and a valuable collection, *Musica antiqua*, a Selection of Music from the XII to the XVIII Century' (1812). Ref.: IV. 325. (5) [Rev.] **Samuel F.** (19th cent.): author of the text of the national anthem 'America,' set to the tune of the English 'God Save the King' (1832). Ref.: IV. 324. (6) **Sidney** (1839-1889): b. Dorchester, d. London; pianist; pupil of the Leipzig conservatory; music teacher in London from 1858; published a great number of brilliant and popular salon pieces for piano, also a piano method. (7) **Wilson L.** (1855-): contemporary American composer of piano music and songs. Ref.: IV. 352f. (8) **David Stanley** (1877-): b. Toledo, Ohio; pupil of Horatio Parker at Yale University, of Thuille in Munich and Widor in Paris; since 1904 assistant professor of music at Yale University; also active as an organist in New Haven. He has composed 2 symphonies (C min. and F min.), symphonic poems, 'Darkness and Dawn' and 'Prince Hal,' overtures, etc., for orchestra; chamber music, cantatas, anthems and choruses. Ref.: IV. 387f; VI. 385; mus. ex., XIV. 310. (9) **Gertrude Norman**: contemporary American composer. Ref.: IV. 404.

SMITHSON, Henriette: actress, wife of Berlioz. Ref.: II. 254, 354.

SMOLENSKI, Stepan Vassilievitch (1848-1909): b. Kazan, d. there; taught 17 years at the seminary in Kazan; director of Moscow Synodal School, 1889; succeeded D. Rasumovsky as professor of history of Russian church music at Moscow Cons. During 1901-03 he directed the court choir in St. Petersburg. At the Synodal School he founded the only special library of church song MSS. in Russia (XV-XIX centuries). Among his books are a 'Course in Ecclesiastical Choral Song' (Moscow, 1900); and 'The Old Russian Notation' (1901). He also contributed musical articles to the 'Russian Musical Journal.' Ref.: III. 142.

SMOLIAN, Artur (1856-1911): b. Riga, d. Leipzig; studied with Rheinberger, Wüllner, etc., at the Royal School of Music, Munich theatre conductor in Berlin, Basel, Stettin; conductor of the Leipzig Männergesangsverein; teacher in Wiesbaden and the Carlsruhe Cons., and music critic of the *Carlsruher Zeitung* and from 1901 of the *Leipziger Zeitung*. He began the publication of the miniature Berlioz scores (Eulenburg) with æsthetic comment; also undertook the *Musikführer*

and *Opernführer* editions for H. Seemann; edited the *Neue Musikalische Presse* till 1903, collaborated on Brockhaus' *Konversations-Lexikon*, and wrote *Vom Schwinden der Gesangskunst* (1903) and *Stella del monte*. He also composed vocal pieces (solo and in parts); assisted in the Bayreuth festivals since 1889, and was made professor in 1911.

SMULDERS, Karl Anton (1863-): b. Maestricht; studied at the Liège Conservatory, teacher there, music critic and composer. Has written 8 symphonic poems, piano concertos, violin sonatas, etc., choruses and a number of songs.

SMYTH, Ethel Mary (1858-): b. London; a pupil of the Leipzig Conservatory and later of H. V. Herzogenberg, composer of chamber music, songs, an orchestral serenade in D, an overture 'Anthony and Cleopatra' (1890), solemn mass (1893), choruses with orch., the choral work 'Songs of Sunrise,' songs and three operas, *Fantasio* (1898); *Der Wald* (Dresden, 1901); 'The Wreckers' (Leipzig, 1906, etc., as *Das Strandrecht*; English in London, 1909). Ref.: III. 426.

SNEL, Joseph François (1793-1861): b. Brussels, d. Koekelberg, near Brussels; studied under Baillet at the Conservatoire; solo violinist, conductor and director in Brussels; general inspector of army music schools (1829). Besides operas, symphonies and military music, he wrote concertos for violin and wind instruments, duos for violin and piano and church music.

SNOER, Johannes (1868-): b. Amsterdam; studied with Schuëcker there; harp virtuoso; played in the Gewandhaus and Bayreuth orchestras, then the Winderstein Orchestra; composed for his instrument (150 works) and published a book on its use in the orchestra (1898). Ref.: III. 426.

SNOW (1) **Moses** ([?]-1702): member of the Chapel Royal. (2) **Valentine** ([?]-1770): trumpet virtuoso, for whom Handel wrote the obligato trumpet parts of his oratorios; sergeant trumpeter to the King.

SBOLEVSKI, Eduard (1808-1872): b. Königsberg, d. St. Louis; was in touch with Wagner during the latter's stay at Königsberg; received encouragement from Liszt, who prod. his opera *Comala* and 2 symphonic poems in Weimar, besides which he composed several oratorios, etc. He advocated the aims of the New German School in his writings, which include *Oper nicht Drama* (1857) and *Das Geheimnis der neuesten Schule der Musik* (1859).

SOCRATES (ca. B.C. 469-399): the Athenian philosopher. Ref.: X. 54, 56.

SÜDERMANN, August Johan (1832-1876): b. Stockholm, d. there; theatre conductor; studied at Leipzig Cons.; produced Swedish operettas, a solemn mass, a concert overture, incidental music and songs.

SOFFREDINI, Alfredo: editor-in-chief of the *Gazzetta Musicale* since 1896; prod. the operas *Il piccolo Haydn* (Pavia, 1893), *Salvatorello* (Pavia, 1894) and *Tarcisio* (Milan, 1895).

SOHIER, Charles Joseph (1782-1759): b. Lille, d. there; pub. violin sonatas with *continuo* (1750), and 6 symphonies a 4 (1754).

SOKALSKI (1) **Peter Petrovitch** (1832-1887): b. Kharkoff, d. Odessa; Russian folklorist and composer; founded Odessa Philharmonic Society (1864). His principal work was 'The Russian Folk-song in Great Russia and Little Russia, Its Melodic Structure and Harmonic Peculiarities' (Kharkoff, 1888, in Russian). In it the author tries to develop the rhythmic structure of the Russian folk-song from the prosody of its texts. He also composed operas ('The Siege of Dubno,' 1884), a Southern Slav rhapsody, piano pieces and songs.

(2) **Vladimir Ivanovitch** (1863-): b. Heidelberg; is a nephew and pupil of (1), composed a symphony in G min. (Kharkoff, 1894), and a dramatic fantasy for orchestra, also a children's opera 'The Beet' (Kharkoff, 1900); songs and piano pieces.

SOKOLOFF, Nikolai Alexandrovitch (1859-): b. St. Petersburg; pupil of Johannsen and Rimsky-Korsakoff in the St. Petersburg Cons.; 1886 instructor of theory in the court chapel choir, at the conservatory, 1896. He has composed string quartets, choruses, many songs, violin and 'cello pieces and a few for orchestra, also incidental music to Shakespeare's 'The Tempest'; and a ballet, 'The Wild Swans'; pub. a 'Practical Manual of Chords' (1906, Russian). Ref.: III. 145; VII. 555.

SOKOLOVA: Russian ballerina. Ref.: X. 151, 183.

SOLANO, Francisco Ignatio (1720-1800): b. Coimbra, d. Lisbon; writer on musical subjects, whose works include *Nova instrução musical* (1764); *Nova arte e breve compendio* (1768); *Novo tratado de musica metrica e rythmica* (1779), etc.

SOLDAT [-ROGER], Marie (1864-): b. Graz; studied there with Pleiner, Pott and Joachim in Berlin; violinist; married the jurist Röger in Vienna, 1889.

SOLDENE, Emily (19th cent.): English light opera singer, leader of a troupe appearing successfully in London, etc., and in New York, 1874. Ref.: IV. 175f.

SOLENIÈRE, Eugene de (1872-1904): b. Paris, d. there; educated in Montpellier, Munich and Brunswick, resided in Paris and lectured on musical aesthetics. Among his writings are *La femme compositeur* (1894); *Camille Saint-Saëns* (1899); *Cent années de musique française* [1800-1900] (1901); *Notules et impressions musicales* (1902); and an analysis of Camille Erlanger's opera *Le fils de l'étoile* (1904).

SOLERTI, Angelo (d. Rome, 1907): historian of Italian literature; did important work for musical history in *Le origini del melodramma* (Turin, 1903), containing a number of contemporary reports, prefaces, etc., on the first operas; also pub. the texts of the first operas in *Gli albori del melodramma* (3 vols., 1905), and wrote *Musica balli e drammatico alla corte Medicea di 1600 a 1637* (1905).

SOLIE (correctly **Soulier**), **Jean-Pierre** (1812-): b. Nîmes, d. Paris; at first tenor at the Paris Opéra-Comique; then changed to baritone, then a novelty at the Comique, so that rôles were written expressly for him by several composers; prod. over 30 comic operas, including *Le Jockey*, *Le Chapitre second*, *Le Diable à quatre*, and *Mlle. de Guise*.

SOLLE, Friedrich (1806-1884): b. Zeulenroda, Thuringia, d. there; cantor and composer of a popular violin method.

SOLOMON, Edward (1853-1895): b. London, d. there; prod. 22 operas during 1876-93, mostly in German, at Reel's theatre. His brother, **Fred S.**, a singer, also produced an operetta in 1883.

SOLOVIEFF, Nikolai Theopomptovitch (1846-): b. Petrosadovsk, Russia; composer; studied with Zarembo at St. Petersburg Cons.; professor of theory there from 1874 and teacher of a class in composition since 1885; composer of the operas 'Vakula, the Smith' (1875), 'Cordelia' (1883) and 'The Little House in Kolomua,' a cantata, a fantasy for orchestra, a symphonic poem, choruses, songs and piano pieces; orchestrated Seroff's opera 'The Enemy's Power'; known also as a critic; musical editor of the Russian edition of the Brockhaus-Efron *Konversations-Lexikon*.

SOLTYS, Mieczyslaw (1863-): b. Lemberg; pupil of Krenn in theory (Vienna); of Gigout in organ (Paris); since 1901 director and teacher of composition at Lemberg Conservatory; has composed the operas *Die Republik von Babin* (1905) and *Maria* (1910), an oratorio, a symphony, symphonic poem, piano concerto, piano pieces and songs.

SOMBORN, Theodor Karl (1851-): b. in Barmen; is a pupil of Rheinberger and Wüllner; 1878 assumed direction of Lehrer singing society, Leipzig, and during 1882-1911 was teacher and librarian at the Municipal Conservatory, Strassburg; has resided in Munich since 1913; composed an opera *Philenor*, successfully produced in Strassburg (1903), choruses, songs and piano pieces.

SOMERSET, Lord Henry [Richard Charles] (b. 1849): musical amateur who composed 10 polkas for orchestra, piano pieces, anthems, and many songs.

SOMERVELL, Arthur (1863-): b. Windermere, England; composer;

studied at the Berlin Hochschule für Musik and at the Royal College of Music, London, under Parry and Stanford; inspector of music to the Board of Education and the Scotch Education Department; his compositions include a mass for soli, chorus and orchestra, a symphony, symphonic variations, a Konzertstück for violin and orchestra; works for chorus and orchestra, songs, piano pieces, etc. *Ref.*: III. 437; VI. 371.

SOMIS (1) **Giovanni Battista** (1676-1763): b. Piedmont, d. Turin as Royal conductor; violinist; pupil of Corelli; teacher of Chabran, Friz, Giardini, Leclair and Pugnani; pub. *Sonate a violino e violincelli o cembalo* (1722) and *Trattamenti per camera* (trio-sonatas, 1733). *Ref.*: VII. 402. (2) **Lorenzo**: brother of (1); violinist and composer of violin sonatas with continuo, and trio sonatas (1725).

SOMMER, Hans (correctly **Hans Friedrich August Zinken**) (1837-): b. in Brunswick; composer. He first studied mathematics; then music with J. O. Grimm and W. Moves, Brunswick; *Dr. phil.* in Göttingen, 1858; published works on dioptrics and during 1859-84 was active as a teacher at the Technical High School in Brunswick (director, 1875-87). In 1865 he conducted Handel's *Samson* after the original score with piano and organ; and went to Berlin in 1885, and to Weimar, 1888, returning to Brunswick, 1898. He has written about 200 songs, 7 operas, which were successfully performed in Brunswick, Munich and Weimar (*Loreley*, 1891; *Saint-Foir*, 1894; *Der Meermann*, 1896; *Riquet mit dem Schopf*, 1907, and *Der Waldschraff*, 1912); 'Festival Sounds' for orchestra, male choruses, marches, etc. With R. Strauss, M. Schillings and F. Rosch he founded the 'Association of German Composers' in the interest of copyright protection, and occasionally contributed to musical papers and magazines. *Ref.*: III. 240, 268.

SONNECK, Oscar George Theodore (1873-): b. Jersey City, N. J.; musical historian; studied in Germany under Sandberger, Sachs, Kwast, Knorr, etc.; chief of the music division, Library of Congress, since 1902; editor of 'The Musical Quarterly' since 1915; author of *Protest gegen den Symbolismus in der Musik* (1897), 'Classification of Music and Literature of Music' (1904), 'Francis Hopkinson and James Lyon—Two Studies in Early American Music' (1905), 'Bibliography of Early Secular American Music' (1905), 'Early Concert Life in America' (1907), 'Report on "The Star Spangled Banner," "America," "Hail Columbia," "Yankee Doodle,"' (1909), 'The Star Spangled Banner' (1913), 'Early Opera in America' (1915), and numerous special studies in musical periodicals, European and American, also 'Catalogue of Opera

Scores' (1908) and "Catalogue of Orchestral Scores" (1912) and other valuable catalogues based on the Library of Congress collection. He has composed songs, etc. *Ref.*: (cited) IV. 36, 39f, 47ff, 56, 64, 68, 76f, 82, 89f, 98, 101, 104, 323f.

SONNLEITHNER (1) **Christoph von** (1734-1786): b. Szegedin, d. Vienna; deacon of the Vienna faculty of jurisprudence; musical amateur; composed 4 string quartets (printed), etc. (2) **Joseph von** (1765-1835): b. Szegedin, d. Vienna; son of (1); first district commissary, then secretary of the court theatre, later government councillor; a founder of the Society of the Friends of Music and its Conservatory, at the time of his death secretary of both. He willed to the Society his collection of instruments and his library. During 1794-1796 he edited an interesting "Vienna Theatre Almanac"; in 1827 he discovered the antiphony *Cod. 359*, of St. Gall, said to be a copy of the antiphony sent by Romanus at the wish of Charles the Great in 790. *Ref.*: IX. 123. (3) **Leopold von** (1797-1873): b. Vienna, d. there; nephew of (2); was instrumental in having the first in Schubert's works, the 'Erl King,' printed; intimate friend of Schubert, who had several MS. works performed for the first time in S.'s house.

SONTAG, Henriette [Gertrude Walpurgis] (1806-1854): b. Coblenz, d. Mexico. Being intended for the stage, she played juvenile rôles at an early age. In 1814 she entered Prague Cons., where she became the pupil of Triebensee, Pixis, Bayer and Frau Ceska. From 1822 she sang alternately in the Italian and the German opera in Vienna and in 1823 created Weber's 'Euryanthe.' Her fame began in 1825, when she triumphed in *Freischütz* and *Euryanthe* in Leipzig and was engaged for the Königsstadt Theatre in Berlin. She visited Paris in 1826 and created a sensation as Rosine in Rossini's *Barbiere di Siviglia* (singing Rode's interpolated variations, in which she showed herself to be superior in technique to Catalani). Engaged at the Italian opera in Paris in 1827, she married Count Rossi in the following year; then after singing in the same concert and the same operas with Malibran in Paris, she abandoned public life in 1830, after having been ennobled by the King of Prussia (von LAUENSTEIN). She was again active as a concert singer in St. Petersburg (1838-43), where her husband was ambassador. Unfavorable financial circumstances compelled her to resume her career; she again sang in concerts and in the opera at Brussels, Paris, London and (1852) in America, where her *Lucrezia* created great enthusiasm. In 1854 she accepted a brilliant engagement at the Italian opera in Mexico, but died soon

after of cholera. *Ref.*: II. 185; VII. 439; IX. 214.

SONTHEIM, Heinrich (1820-1912): b. Bebenhausen, d. Stuttgart; opera singer (heroic tenor), attached to the court theatre, Stuttgart, 1856-72; also sang in Karlsruhe, Vienna, Munich and Berlin.

SOOMER, Walter (1878-): b. Liegnitz; dramatic baritone; first sang important Wagner rôles in Halle (1903-06), was engaged for Leipzig, then Bayreuth (regularly since 1908), where he sang Kurwenal, Donner, Wotan, the Wanderer and Hans Sachs. During 1909-11 he was at the Metropolitan Opera, New York; since 1911 at the Dresden court opera.

SOPHOCLES, the Greek dramatist. *Ref.*: VI. 155, 156; IX. 436.

SORGE, Georg Andreas (1703-1778): b. Mellenbach, Schwarzburg, d. Lobenstein; court organist there for 56 years; composed 6 clavier sonatas, 24 *Präludien mit untermischten Doppelfugen*; *Clavierübung in 6 nach ital. gusto gesetzten Sonatinen*; *Wohlgewürzte Klangspeisen in 6 Parthien*; *Kleine Orgelsonaten*, 24 *kurze Präludia*, *Neue Orgelsonaten*; 6 *Symphonien fürs Clavier*; 12 *Menuetten fürs Clavier*; 12 *Menuetten fürs Clavier* (with violin); *Toccata per omnem circulum XXIV modorum fürs Clavier*; *Parthien für 2 Querflöten*, also church music and organ pieces in MS. He wrote *Generalologia allegorica intervallorum octave diatonico-chromaticae*, d. h. *Geschlechtsregister der Intervallen nach Anleitung der Klänge des grossen Waldhorns* (1741), *Anweisung zur Stimmung und Temperatur* (1744) and *Vorgemach der mus. Composition* (in 3 parts, 1745-47); describing his discovery of combination tones before Tartini, also several other detailed discussions of temperament and tuning methods, treatises on organ tone, organ building, harmony, and Hiller's interval system in Hiller's *Nachrichten*; also *Anleitung zur Fantasie*.

SORIANO, Francesco. See **SURIANO**.

SORIANO-FUERTES, Don Mariano (1817-1880): b. Murcia, d. Madrid; studied under his father, the director of the Royal chamber music; founded a paper, *Iberia musical y literaria* (1841); prod. several zarzuelas in an attempt to establish a national opera; teacher at the Madrid Cons., 1843; director of the Lyceums at Cordova, Sevilla, Cadiz and Barcelona, 1852, where he founded the *Gaceta musical* in 1860; pub. *Música Árabe-Española*, an important work.

SORMANN, Alfred [Richard Gottlieb] (1861-1913): b. Danzig, d. Berlin; studied at the Berlin Hochschule; concert pianist in Germany, Ducau court pianist, Mecklenburg-Strelitz, 1889; for a time teacher at the Stern Cons., Berlin; composer of a piano concerto, virtuosic studies, etc., for the piano, cho-

ruses, a trio, 2 string quartets, festival overtures, and 2 operas.

SOUBIES, Albert (1846-): b. Paris; historian and critic; studied with Savard, Bazin and Guilmant at the Conservatoire; editor for five years of the *Almanach des spectacles de Paris*; subsequently music critic of *Le Soir* and later of the *Revue de l'Art dramatique*; contributor to *Le Ménestrel*, etc.; author of histories of music in Spain, Hungary, Bohemia, Russia, Portugal, Germany, Switzerland, Belgium, Holland, the Scandinavian countries and the British Isles; *Histoire de l'Opéra comique* (with Malherbe, 1840-1887); *Histoire du Théâtre lyrique de 1851 à 1870* (1899); *Documents inédits sur le Faust de Gounod* (with H. de Curzon, 1912), *Le Théâtre Italien de 1801 à 1913* (1913), *Massenet historien* (1913), etc.

SOUBRE, Etienne-Joseph (1813-1871): b. Liège, d. there; studied at the Liège Cons., where he succeeded Daussoigne-Méhul as director in 1862; prod. the opera *Isoline*, Brussels (1855); *Symphonie Triomphale* (1854), which won a prize; composed 2 cantatas; Requiem with orch.; Stabat Mater and Ave Verum with orch.; *Hymne à Godefroid de Bouillon* for male chorus and orch.; church music, choruses, overtures, symphonies, etc.

SOUHAITTY, Jean Jacques (17th cent.): Franciscan monk in Paris; first to bring into use 'figure notation' (numbers) for music, which has more recently been used in the popular teaching of sight-singing. He pub. *Nouvelle methode pour apprendre le plain-chant et la musique* (1665; 2nd ed. as *Nouveaux éléments du chant, ou l'essai d'une nouvelle découverte*, etc., 1667) and *Essai du chant de l'église par la nouvelle méthode des chiffres* (1679).

SOULIER. See SOLÉ.

SOUSA, John Philip (1854-): b. Washington, D. C.; composer and conductor; first violin in Offenbach's orchestra when the latter visited America; band leader of U. S. Marine Corps, 1880-92; director of Sousa's Band since 1892; toured Europe in 1900, 1901, 1903 and 1905, and the world in 1910-11; composer of 'Washington Post,' 'Liberty Bell,' 'Stars and Stripes Forever,' and other popular marches, several suites, a symphonic poem 'The Chariot Race' ('Ben Hur'), and the comic operas 'The Smugglers,' 'Desire,' 'The Queen of Hearts,' 'El Capitan,' 'The Bride Elect,' 'The Charlatan,' 'Chris and the Wonderful Lamp,' 'The Free Lance,' and 'American Maid.' Ref.: IV. 460f; mus. ex., XIV. 218; portrait, IV. 458.

SOVINSKY, Albert (Czyl Vojtech) (ca. 1803-1880): b. Ladyzyn, Ukraine, d. Paris; pianist; studied under Czerny, Leidersdorf and von Seyfried at Vienna; toured Italy, and settled in Paris, where he gave con-

certs and taught piano, 1830; played in London, 1842; pub. *Les musiciens polonais et slaves anciens et modernes, dictionnaire . . . précédé d'un résumé de l'histoire de la musique* (1857); also orchestral and chamber music, and piano pieces; composed 2 operas and much church music.

SPACCINI, Giovanni Battista (1570-1636): b. Modena, d. there; wrote a chronicle of his native city (*Cronaca Modenese*) which contains exact entries on the music life of his time. The work has been pub. by Bertonl, T. Sandomini and P. E. Vicini in *Monumenti di Storia Patria delle Provincie Modenesi*, vol. xvi (1911).

SPADARIUS (or **Spadaro**). See SPATARO.

SPAETH, Sigmund (1885-): b. Philadelphia, Pa.; music critic; studied violin with Rattay and Schmidt in Philadelphia; Ph. D. Princeton Univ., 1910 (dissertation 'Milton's Knowledge of Music,' New York, 1912); musical editor of the New York 'Evening Mail' since 1914; contributed musical articles to numerous magazines; translated songs and librettos; composed several songs and violin pieces (MS.). Ref.: (cited) IV. 12.

SPALDING, Walter Raymond (1865-): b. Northampton, Mass.; A. M., Harvard Univ. (honors in music); studied music in France, Germany, and England; teacher of classics and music, St. Mark's Preparatory School, Southborough, Mass., 1889-92; organist at Emmanuel Church, Boston, 1887-88 and 1898-1900; assistant professor of music, Harvard University and Radcliffe College, from 1903, professor since 1912; wrote 'Tonal Counterpoint' (1904); with A. Foote, 'Modern Harmony in Its Theory and Practice' (1905).

SPANGENBERG (1) **Johann** (1484-1550): b. Hardeisen, near Göttingen, d. Eisleben; author of a pamphlet on the music of the Nordhausen School (1536) and a volume of Lutheran songs (1545). (2) **Cyriak** (1528-1604): b. Nordhausen; d. Strassburg; son of (1); author of a work on the music of the Meistersingers (1598).

SPANUTH, August (1857-): b. Brinkum, Hanover; pupil of Heymann and Raff at the Hoch Conservatory, Frankfurt; went to America as concert pianist (1888), taught at Chicago Conservatory, was musical editor of the New York *Staats Zeitung*, 1893-1906; then returned to Berlin, where he became teacher at the Stern Cons., and (1907) editor of the *Signale*. He has published books of piano exercises and studies and, together with Xaver Scharwenka, a *Methodik des Klavierspiels* (1907).

SPARK, [Dr.] William (1823-1897): b. Exeter, England, d. Leeds; chorister in Exeter Cathedral; studied under Dr. S. S. Wesley; organist at Tiverton, at Daventry and at St. George's, Leeds,

Spataro

1850-80; founded the Leeds Madrigal and Motet Society, 1851; borough organist of Leeds, 1860; Mus. Doc., Dublin, 1861; editor of *The Organist's Quarterly Journal*; composed the oratorio *Immanuel* (Leeds, 1887), cantatas, anthems and other church music, glees, part songs, songs, and organ pieces; wrote 'Memoir of Dr. S. S. Wesley', 'Henry Smart, His Life and Works' (London, 1881), 'Musical Memories' (1888); and 'Musical Reminiscences' (1892). *Ref.*: VI. 476.

SPATARO (or **Spatarus**, **Spadaro**, **Spadarius**), **Giovanni** (ca. 1460-1541): b. Bologna, d. there as *maestro* at San Petronio; author of polemical pamphlets in defense of his master Ramis de Pareja, and a work called *Tractato di musica, nel quale si tratta de la perfectione de la sesqui altera producta in la musica mensurata* (1531).

SPATH. See also **SPAETH**.

SPATH (1) **Johann** (17th cent.): Cathedral organist at Augsburg, who pub. a great collection of organ and clavier pieces (*Ars magna consoni et dissoni*, 1693). *Ref.*: VI. 431. (2) (**Spath**), **Franz Jakob** (d. 1796): builder of organs and pianos in Ratisbon; built both cembali and pianofortes, of which Mozart owned one till 1777. *Ref.*: II. 163. (3) **Johann Adam** (1742-1794): b. Anspach, d. there as chamber musician and town cantor; composer of songs that have become folk-songs. (4) **Andreas** (1792-1876): b. Rossach, near Coburg, d. Gotha; organist and musical director in Neuchâtel, court Kapellmeister in Coburg, composer of operas, oratorios and instrumental works.

SPAZIER, **Johann Gottlieb Karl** (1761-1805): b. Berlin, d. Leipzig; studied philosophy at Halle and Göttingen; professor at Glessen; settled in Leipzig, 1800; wrote many songs, some of which became great favorites; pub. the autobiographical *Karl Pilgers Roman seines Lebens* (3 vols., 1792-96); *Freie Gedanken über die Gottesverehrung der Protestanten* (1788); *Einige Gedanken . . . zur Einführung eines neuen Gesangbuchs* (1790); *Etwas über Glückliche Musik und die Oper 'Iphigenia in Tauris'* (1795); *Rechtfertigung Marpurgs . . .* (1800) and *Über Volks-gesang, in die Allgemeine musikalische Zeitung*; edited Dittersdorf's autobiography, and translated the first part of Grétry's *Mémoires et essais sur la musique* (1800).

SPEAKS, **Oley**: contemp. American song writer. *Ref.*: IV. 355.

SPEE [**von Lengendorf**], **Friedrich** (1591-1635): b. Kaiserswerth, on the Rhine, d. Treves; a Jesuit, the writer of the text and probably also the composer of the music of the books of church songs, *Güldenes Tugendbuch* (1649) and *Trutznachtigall oder geistlich-poetisches Lustwäldlein* (1649, often republished).

Speyer

SPEER (1) **Daniel** (17th cent.): cantor at Walblingen, 1692; pub. *Evangelische Seelengedanken* (1681), *Jubilum coeleste* (1692), *Philomele angelica* (1693), a *Choralbuch* (1692); a book of secular songs, *Recens fabricatus labor oder die lustige Tafelmusik mit 3 Vocal und 4 Instrumentalstimmen* (1686); and the pamphlet, *Gründrichtiger . . . Unterricht in der musikalischen Kunst* (1687). (2) **Charlton T.** (1859-): b. Cheltenham; pupil of the Macfarrens and Steggall; 1885 professor of piano at the Royal Academy of Music; composer of the operas 'Odysseus' and 'Zara'; cantatas, symphonic poem, piano pieces and songs. (3) **William Henry** (1863-): b. London; pupil of C. H. Lloyd, Parratt and Stanford; Mus. D. Cambridge, 1906, since when he has been organist of the Parochial church, Bexhill. He has composed a ballad for chorus and orchestra, 'The Jackdaw of Rheims,' orchestral compositions, a string quartet and songs.

SPEIDEL, **Wilhelm** (1826-1899): b. Ulm, d. Stuttgart; pianist; studied composition with Ignaz Lachner; teacher at Thann, Alsatia, 1846-48, at Munich, 1848-54; Musikdirektor at Ulm, 1854; cond. of the *Liederkrantz* at Stuttgart, 1857; co-founder of the Cons., and famous teacher of the piano there until 1874, when he founded the 'Künstler- und Dilettantenschule für Klavier,' which was united with the Cons. in 1884; wrote 'Chorus of Spirits' from *Faust* for male chorus and orch.; *Wikinger Ausfahrt* for tenor solo, male chorus and orch.; *Volkers Schwanenlied* for male chorus with orch.; other male choruses, symphony in D major, overture and intermezzo to *König Helge*, piano trios, a 'cello sonata with piano, one for violin, 2 piano sonatas, piano pieces and songs.

SPENCER (1) **Herbert**: the English philosopher; enunciated a theory of the origin of music. *Ref.*: I. 4f; V. 88. (2) **Willard** (1855-): Coopers-town, N. Y.; composer of piano pieces, also a comic operetta, etc.

SPENDIAROFF, **A.**: contemp. Russian composer of symphonic pieces, etc. *Ref.*: III. 141.

SPENGEL, **Julius Heinrich** (1853-): b. Hamburg; studied music at the Cologne Cons. and the Berlin Hochschule with Rudorff, Joachim, Kiel, Schulze, etc.; singing teacher in Hamburg, conductor of the Cäcilienverein and teacher at the teachers' seminary of the convent school, organist of the church of St. Gertrude from 1886; appointed Royal Musikdirektor in 1902 and Royal professor in 1906; his compositions include a piano quartet, a symphony, a 'cello sonata, choral works, songs, etc.; edited Handel's *Belshazzar* (1905) and wrote a guide to Bach's B-minor mass.

SPEKONTES. See **ADDENDA**.

SPEYER (or **Speier**), **Wilhelm** (1790-1878): b. Offenbach, d. there; a

Spicker

tradesman by vocation, but gave his leisure to music; studied theory with Vollweiler and André and violin with Ferd. Fränzel; close friend of Spohr. He published string quartets, violin duets, choruses for male voices, etc.

SPICKER, Max (1858-1912): b. Königsberg, d. New York; studied with Louis Köhler and at the Leipzig Cons. with Wenzel, Reinecke, Richter and Paul; conductor of theatre orchestras at Heidelberg, Cologne, Ghent, Aix-la-Chapelle and Potsdam; conductor of the Beethoven Männerchor, New York, 1882-88; director of the Brooklyn Cons., 1888-95; teacher of harmony and counterpoint at the National Cons., New York, since 1895; composer of a suite for orchestra, incidental music to Schiller's *Demetrius*, cantata 'The Pilot' for male chorus and orchestra, piano pieces, songs, etc.

SPIELTER, Hermann (1860-): b. Bremen, studied at Leipzig Conservatory (1881-85). In 1894 he became director of the Beethoven Männerchor of New York and is a teacher at the New York College of Music. He has composed songs, male choruses, chamber music, and pieces for piano, for violin and for 'cello.

SPIERING, Theodore (1871-): b. St. Louis, Mo.; studied with his father, ERNST S. (1845-1887, b. Lübeck, d. St. Louis), with Schradieck at Cincinnati, then with Joachim at the Berlin Hochschule; also private pupil of G. Vierling; became 3rd concert-master of the Thomas Orchestra in Chicago on his return to America, organized his own string quartet in 1893 and led it 12 years. He taught at the Chicago Cons., 1898-99, conducted a violin school of his own, 1899-1902, and was co-director of the Chicago Musical College till 1905. He lived in Berlin from 1905, taught at the Stern Cons. there, but returned to New York as concert-master of the Philharmonic Society under Mahler, for whom he substituted during part of the season 1910-11. After a further sojourn in Berlin, he returned to New York in 1914. He has composed a book of songs, violin études, etc.

SPIES, Hermine (1857-1893): b. Löhneberger, Hütte, near Weilburg, d. Wiesbaden; studied at the Wiesbaden Cons., also with Siever and Stockhausen; appeared as concert contralto from 1882, recognized as authoritative interpreter of the songs of Brahms. She married Dr. W. A. F. Hardtmuth in 1892.

SPIESS (1) Meinrad (1683-1761): b. Honsolgen, Swabia, d. as prior of Yrsee Monastery; comp. *Antiphonarium Marianum*, 24 numbers for soprano or alto solo with 2 violins and organ (1713); *Cithara Davidis*, 4-part vesper psalms with strings and organ (1717); *Philomele ecclesiastica*, motets for solo voices, 2 violins, and organ (1718);

Spiridion

Cultus latreutico-musicus, masses and 4-part Requems with strings and organ (1719); other church music and 12 sonatas for 2 violins, violone and organ (1734); published *Musikalischer Tractat* (1745). (2) **Johann Martin** (18th cent.): organist at Heidelberg and Berlin; pub. *David's Harfenspiel in 150 Psalmen auf 342 Liedermelodien* (1745; also as *Geistliche Liebespsalmen*, etc.); and 26 *Geistliche Arien* (1761).

SPIGL, Friedrich (1860-): b. Vienna; pianist; studied with Dachs, Bruckner and Krenn, taught at the Horak Piano School and became its director in 1914. He has composed only a few songs, but has written largely on pedagogic and other musical subjects. He was one of the earliest advocates of the science of musical phrasing, and wrote, with Horak, *Der Klavierunterricht in neue Bahnen gelenkt*, which prepared the way for the new ideas in piano technique advocated by Bülow and Riemann. His essay *Wagner et Debussy, in the Revue bleue* (1902), attracted much attention. He also prepared piano solo arrangements of classical orchestral compositions, and has written a number of opera librettos.

SPIEDLER (1) Franz Stanislaus (1759-1819): b. Steingaden, Bavaria, d. Strassburg; operatic tenor in Augsburg, then variously engaged as actor and singer in Innsbruck, Brünn, Breslau (where he sang Don Giovanni, Almaviva, and Tamino), changing to bass after an accident. He later became a theatre manager and in Strassburg Kapellmeister at the Münster; composed a number of melodramas and Singspiele, also incidental music and an oratorio. (2) **Fritz** (1817-1905): b. Würzbach, near Lobenstein, d. Lössnitz, near Dresden; studied from 1835 with F. Schneider at Dessau; taught in Dresden from 1841; composer of 2 symphonies and a quintet for piano, oboe, clarinet, horn and bassoon; a piano quartet, a piano concerto, several trios, and many brilliant salon-pieces for piano; also instructive sonatinas, etc.

SPINELLI, Niccola (1865-1909): b. Turin, d. Rome; studied at Naples Cons.; won the second Sonzogno prize with his opera *Labilia* (Rome, 1890); also produced *A basso porto* (3 acts, Cologne, 1894, Rome, 1895, etc.), etc. Ref.: III. 369, 371; IX. 481.

SPIRIDIO, Berthold (17th cent.): monk and organist at the monastery of St. Teodor near Bamberg; pub. a collection, *Musica Romana*, 3-part church music with 2 violins (1665); *Musica Theoliturgica* (1668); a quaint instruction book for organ and clavier playing, *Neue und bis dato unbekannte Unterweisung*, etc. (1670), with many musical examples, including *Toccate, ricercari e canzoni francesi* (1691).

SPIRIDION. See XYNDAS.

SPITTA (1) [J. August] **Philipp** (1841-1894): b. Wechold in Hanover, d. Berlin; biographer of Bach. He studied philology at Göttingen, was teacher in the Reval School for Nobles (1864-66), at the Gymnasium in Sondershausen (until 1874) and at the Nicolai Gymnasium in Leipzig, where he was a co-founder of the Bach Society in 1874. In 1875 he became professor-extraordinary of musical history and permanent secretary of the Royal Academy of Arts in Berlin; at the same time teacher and administrative director of the Royal High School for Music. His musical reputation dated from the publication of his biography of J. S. Bach (2 vols., 1873-80), which is not only a life of Bach developed along the most modern lines of historical research, but also supplies exhaustive aesthetic analyses of Bach's individual works. He was able to educate an able staff of assistants (including E. Vogel, M. Friedländer, etc.), among whom he divided the various branches of his research work. Besides this biography, S. also published a critical edition of Dietrich Buxtehude's organ works (1875-76) in two volumes; a complete edition of Heinrich Schütz's works in 16 volumes; and a selection of the musical works of Frederick the Great (1889). S. gave the impulse to the publication of the now famous *Denkmäler deutscher Tonkunst*. He contributed to the various musical periodicals and was the author of numerous musical essays, some pub. in collections (*Zur Musik*, 16 articles, 1892; *Musikgeschichtliche Aufsätze*, 1894, etc.). He left (almost completed) a history of the romantic opera in Germany. *Ref.*: I. 455, 467; VI. 118, 120, 437. (2) **Friedrich** (1852-): b. Wittingen, Hanover; brother of (1); professor of theology in Strassburg; with J. Smend, editor of the *Monatsschrift für Gottesdienst und kirchliche Kunst*, which devotes much space to music. He is also president of the Evangelical Church Choral Society for Alsace-Lorraine since 1898, and himself conducts a church choir, which cultivates the works of Heinrich Schütz in particular. He pub. *Entwurf einer preussischen Agende* (1893), and collaborated on various Evangelical choral books, and has written on Benedikt Duels (fundamental biography), Schütz, Luther's songs, chorales, etc.

SPITZER-HEGYESI, Ludwig (1853-1894): b. Urpád, Hungary, d. Cologne; cellist in the Florentine Quartet; teacher at the Cologne Cons.

SPOHR, Ludwig (1784-1859): b. Brunswick, d. Cassel; great violinist, conductor and composer; was early encouraged to musical activity, as his father played the flute and his mother the piano and also sang. He received his first violin instruction at 5 or 6 and henceforth participated in the fam-

ily concerts. His talent recognized, the boy was sent to study theory with the pedantic Brunswick organist Hartung and violin with the able concert-master Maucourt. His progress secured his appointment as Ducal chamber musician, and the Duke's offer to bear the expense of his artistic training. Hence he became the pupil of Franz Eck in 1802, and travelled with him for a year and a half, studying and hearing music. S. undertook his first concert tour in 1804 and created a great sensation as virtuoso and composer. Engaged as concert-master in 1805, he married Dorette Scheidler, the harp virtuoso, in the following year and in conjunction with his wife he made further concert trips in 1807 and 1809, and in 1812 became conductor at the Theater an der Wien, Vienna, after having competed with Rode. He left Vienna in 1816, journeyed through Italy, where he met Paganini, and in 1817 was engaged as conductor of the municipal theatre in Frankfurt. In 1820 he played in London with success, but after a rather cool reception in Paris he went to Dresden, 1821, and in 1822 followed a call to Cassel as court conductor, and there remained. Spohr has written in all 150 works, among them 10 operas, of which *Faust* (1816), *Jessonda* (1823) and *Zemire und Azor* (1819) are the best (the others being *Die Prüfung*, 1806, *Alruna*, 1808, *Der Zweikampf mit der Geliebten*, Hamburg, 1811, *Der Berggeist*, Cassel, 1825, *Pietro von Abano*, 1828, *Die Kreuzfahrer*, Cassel, 1845, *Das befreite Deutschland*, *Die letzten Dinge*, 1826, *Des Heilands letzte Stunden*, 1835); 9 symphonies, of which the 'Consecration of Tone' (op. 86) is the most popular (I. E-flat maj., op. 20; II. D min., op. 49; III. C min., op. 78; IV. F maj., op. 86; V. C min., op. 102; VI. G maj., op. 116, the 'Historical'; VII. C maj., op. 121 [2 orchestras]; VIII. G min., op. 137; IX. B min., op. 143, 'The Seasons') and other orchestral pieces (3 concert overtures, a tragedy overture ['Macbeth'], etc.); a mass, Klopstock's *Vater Unser* for 5-part choruses, psalms, cantatas, male choruses and songs. His violin concertos are still very popular (No. 8, the *Gesangsscene*, being the favorite) and there are besides 3 concertinos and 2 concertantes for 2 violins with orch. and harp, and violin and orch.; also a quadruple concerto, op. 131, for string quartet and orch. Besides these works, S. pub. a Violin School in 3 divisions (1831), as well as 34 string quartets (6 *quatuors brillants* with solo first violin), 4 double quartets, a string sextet, 6 string quintets, 4 potpourri for violin and orch., 3 violin sonatas with piano, 15 violin duets and piano and violin duets (instructive), 5 piano trios, 3 piano quintets, a septet with piano, an octet for 2 violas, a cello, clarinet, 2 horns and bass, a nonet for

strings and wind, 4 clarinet concertos, a harp fantasy and several books of piano pieces. Among S.'s compositions the best are those for violin. He is considered a romantic composer, but in his adherence to classic principles is more akin to Mozart, Schubert and Mendelssohn than to Weber, Marschner and Schumann. Nevertheless, his chromatic harmony in places is conspicuous and his open appreciation of Wagner must be mentioned as significant. After the death of his first wife Spohr married (1836) the pianist Marianne Pfeiffer, who outlived him (d. 1892). *Ref.*: II. 329ff, 346f, 377, 386, 397; songs, V. 183; choral works, VI. 150f, 266f; violin music, VII. 412, 418, 430, 438; orchestral works, VIII. 278ff; operas, IX. xii. 189, 190, 209ff; mus. ex., XIII. 330, 332; portrait, VII. 536.

SPONTINI, Gasparo Luigi Pacifico [Papal title, CONTE DI SANT' ANDREA] (1774-1851): b. Majolati, d. there; composer; studied at the Conservatorio della Pietà, Naples (1791); produced his first opera *I puntigli delle donne* in Rome, 1796; and studied with Piccini, on his return to Naples. Several unsuccessful operas in Naples preceded *Milton* (Théâtre Feydeau, Paris), in which city he was favored by the Empress Josephine, and he increased his reputation with the Austerlitz cantata *Eccelsa gara*. His *La Vestale* (Paris, 1807) was triumphantly successful and received Napoleon's decennial opera prize. In 1809 his next great opera *Ferdinando Cortez* was produced; and in 1810 S. became director of the Italian Opera in Paris and produced Mozart's *Don Giovanni* in its original form for the first time in that city. After the Restoration he wrote various occasional operas for Louis XVIII (*Pélagie*, 1814, *Les dieux rivaux*, 1816), and in 1819 produced the third of his celebrated works, *Olympie*. In 1820 S. went to Berlin as court composer and general musical director to Friedrich Wilhelm III of Prussia, and in the following year produced his festival play, *Lalla Rookh*, and the opera *Nourmahal*, followed in 1825 by *Aicindor*, and in 1829 by *Agnes von Hohenstaufen*. His vanity and arrogance made him universally disliked in Berlin, however, and he was obliged to resign his position in 1842. Thereafter he lived for a short time in Paris, but returned to Italy and died in his native town. *Ref.*: II. 197ff; IX. xi. 118, 157ff, 167, 183; mus. ex., XIII. 212; portrait, II. 200.

SPORCK, Georges (1870-): b. Paris; studied with Niedermeyer, and at the Conservatoire (Pessard, Colomer, Guiraud, Dubois), then with d'Indy. His compositions include *Marche solennelle* (organ and orchestra), symphonic sketches and preludes, symphonic poems (*Islande*, *Boabdil*, *Payages Normandes*, etc.), *Symphonie Vivarais*; and

he has analytically edited Beethoven and Mozart sonatas.

SPRINGER (1) **Hermann** (1872-): b. at Döbeln in Saxony; studied Romance philology and musical history (Leipzig, Berlin and Paris) and is now librarian of the department of music in the Royal Library, Berlin. Since 1895 he is music critic of the *Deutsche Tageszeitung* and has written many monographs on musico-historical subjects, occupying himself especially with the history of music in Italy and Italian musical typography. Among his works are *Das Partituranotograph von G. Scarlatti's verschollener Clemenza di Tito* (1913) and *Die venezianische Liedmusik des Settecento*. (2) **Max** (1877-): b. at Schwendi in Württemberg; studied music with Schachleitner and Klička, and became organist and choir director of the Abbey of Emaus. He wrote 'The Art of Choral Accompaniment' (Eng., 1908), choral solfeggios, and many organ pieces, as well as songs, chamber music and compositions for orchestra.

SPROSS, Charles Gilbert: contemp. American organist; accompanist and composer of songs. *Ref.*: IV. 355.

SPURNI, Dorothea. See MENDLING.
SQUARCIALUPI (or *Sguarcialupi*), **Antonio** (15th cent.): celebrated Italian organist (he went by the name of **Antonio degli organi**), a contemporary of Dufay and by him highly esteemed. One of the most important collections of 14th century Florentine madrigal was once the property of S. (1406. *Palat.* 87, Florence). *Ref.*: VI. 416.

SQUIRE (1) **William Barclay** (1885-): b. Feltham Hill, Middlesex; music historian; appointed to take charge of the printed music in the British Museum (1885), where he is now assistant keeper; musical critic for some years of the 'Saturday Review' and other papers; has compiled a catalogue in 2 vols. of the Printed Music in the British Museum (1487-1800) and catalogue of music in the Chapter Library, Westminster and the Royal College of Music. *Ref.*: III. 430. (2) **Wm. Henry** (1871-): b. Ross, England; cellist and song writer; studied at the Royal College of Music; has been principal cellist at the Royal Opera, Covent Garden, and at the Leeds, Norwich, Hereford, Gloucester and Worcester festivals; frequent tours; professor at the Royal College of Music; and the Guildhall School of Music; examiner at the Royal Academy of Music; composer of songs. *Ref.*: III. 443.

STABILE, Annibale ([?]-ca. 1595): d. Rome; studied with Palestrina; maestro at the church of S. Maria Maggiore; composed motets, madrigals, litanies, etc. (1584-92).

STADE (1) **Heinrich** (1816-1882): b. Ettischleben, near Arnstadt, d. Arn-

Staden

stadt; cantor and organist; rehabilitated the organ in the church of St. Boniface, celebrated as one of the places where Bach played from 1703 to 1707. He published a book on organ preludes, postludes and chorales. (2) **Friedrich [Ludwig Rudolf]** (1844-): b. Sondershausen; studied philology, then music with Riedel and Richter in Leipzig; contributed to the *Neue Zeitschrift für Musik*, etc.; pub. *Vom Musikalisch-Schönen* (contra Hanslick, 1870 [1904]), and edited the 6th ed. of Brendel's *Geschichte der Musik*, also J. S. Bach's Well-Tempered Clavichord in score, etc.; teacher and organist in Leipzig; secretary for the Gewandhaus concerts; Royal Professor, 1914.

STADEN (1) **Johann** [not Joh. Gottlieb] (ca. 1579-1634): b. Nuremberg, d. there; organist of the Sebalduskirche; pub. many motets, Magnificats, and other music, including dances, during the years 1606-43. (2) **Sigmund Theophilus** (1607-1655): b. Nuremberg, d. there; son of (1); a German organist who composed in the new monodic style, was organist of the St. Lorenzo Church in Nuremberg, and published the oldest extant German opera, *Seelwig* (1644, in Harsdörffers *Gesprächspiele*, 1644), S. also pub. *Seelen-Musik trostreicher Lieder* (1644) and *Der 7 Tugenden Planeten-Töne oder Stimmen* (1645); some melodies in Rist's *Neue himmlische Lieder* (1651); edited H. L. Hassler's *Kirchengesänge* (1637). *Ref.*: IX. 29.

STADLER (1) **Maximilian** (1748-1833): b. Melk, Lower Austria, d. Vienna; abbot at Lilienfeld, 1786-89; settled in Vienna, 1815; pub. many masses, Requiem, psalms, organ fugues, piano sonatas, songs with piano, etc.; wrote *Vertheidigung der Echtheit des Mozartschen Requiems* (1826-27). (2) **Brothers**: improved the clarinet, 1789. *Ref.*: VIII. 98.

STADLMAYER, Johann (1560-ca. 1646): b. Freising, Bavaria; Kapellmeister to the Archduchess Claudia at Innsbruck; pub. much church music, including masses, hymns, Misereres, psalms, and a Requiem, during the years 1593-1646.

STADTFELDT, Alexander (1826-1853): b. Wiesbaden, d. Brussels; studied under Fétis in Brussels Cons., where he won the grand prix de Rome in 1849; wrote the operas *Hamlet* (Darmstadt, 1857); (Weimar, 1882); *Abu Hassan, L'Illusion*, and *La Pedrina* (MS.); a cantata, vocal scenes with orch., 4 symphonies, overtures, 2 concertinos for piano and orch., string quartet, etc.

STÄGEMANN, Max (1843-): b. Frelenwalde-on-Oder; studied at Dresden Cons., operatic baritone; sang at Hanover and Berlin; theatre director at Königsberg from 1876, but in 1879 removed to Berlin, where he sang in concert and taught. He became di-

rector of the Leipzig Stadttheater in 1882. He married the violinist **Hildegard Kirchner** (d. 1913), and his son **Waldemar** as well as his daughter **Helene** are singers, the former baritone at the Dresden Court Opera, the latter (soprano) a lieder singer, married the composer Botho Sigwart (q.v.).

STAGNO, Alberto (1836-1897): b. Palermo, d. Genoa; studied with Mariot and Lamperti; operatic tenor in Italy, Austria, England, Russia, Spain and America.

STAHLKNECHT (1) **Adolf** (1813-1887): b. Warsaw, d. Berlin; chamber violinist there; wrote chamber music, an opera and symphonies. (2) **Julius** (1817-1892): b. Posen, d. Berlin; brother of (1); first 'cellist in the Berlin Royal orchestra; toured with his brother, composed for the 'cello.

STAINER, [Sir] John (1840-1901): b. London, d. en route to Verona; organist and director of a London church at the age of 14; pupil of Bailey and Steggall (theory) and George Cooper (organ). In 1859 he became organist of Magdalen Church, Oxford; soon after university organist; Mus. Doc., 1865. During 1872-88 he was organist of St. Paul's, London; in 1876 became professor of organ and harmony at National Training School; in 1881 director, and when it became the Royal College of Music, professor (1883). In 1888 he retired because of blindness, was knighted same year and made professor of music at Oxford, 1889. Among his compositions should be mentioned the oratorio 'Gideon,' and the very popular passion cantata 'The Crucifixion,' the cantatas 'The Daughter of Jairus' and 'St. Mary Magdalen' (Gloucester Music Festival, 1883), two cathedral services and a number of anthems. S. also published (with C. Hubert H. Parry) a number of musical catechisms; a text-book on harmony which has been reprinted several times; and, together with Barrett, a dictionary of musical terms (1876). With his son **John** and daughter **Cecile**, S. also issued 'Dufay and His Contemporaries' (1898), a selection of compositions by Dufay and other 15th century composers. *Ref.*: (cited) VI. 31, 493.

STAINER and BELL: English music publishers. *Ref.*: III. 435.

STAMATY, Camille-Marie (1811-1870): b. Rome, d. Paris; pianist; studied under Kalkbrenner; début 1835; one of the most eminent teachers in Paris, among whose pupils were Saint-Saëns and Gottschalk; pub. a piano concerto, 2 sonatas, a piano trio, 'Variations,' many fine educational pieces, including 12 études pittoresques, 6 études sur *Oberon*; *La rythme des doigts à l'aide du métronome*, études progressives and others.

STAMITZ (1) **Johann [Wenzel Anton]** (1717-1757): b. Deutsch-Brod, Bohemia, d. (probably) Mannheim;

now recognized as the creator of the modern instrumental style of music and the precursor of Haydn and Mozart; first attracted attention as a violin virtuoso at the coronation of Emperor Charles VII, Frankfort (1742); and three years later became concert-master and director of the music to the Elector Palatine, Karl Theodor. From 1747 he was assisted in his reforms in instrumental style by the chamber composer Franz Xaver Richter. These reforms consisted in the introduction of rapid contrasts in themes and sudden change of expression within the compass of a single movement. They attracted an enormous amount of attention and were immediately imitated by Johann Schobert, Ernst Richter, Johann Christian Bach, Boccherini, Dittersdorf, Gossec, van Malder, and the sons (Karl and Anton) and pupils (A. Filtz, Cannabich, Toeschi, F. Beck) of S. Though his innovations were severely criticized by the North German critics, they found immediate acceptance in the great musical concert centres of the time, Paris and London; and in 1751 the Concerts spirituels of Le Gros produced a symphony with Cymbals, trumpets and horns; and during the winter of 1754-55, when S. himself was in Paris, one with horns and oboes, and one with horns and clarinets. S.'s gifts as a virtuoso and teacher, long recognized, now appear as secondary to his importance as a composer. He wrote 10 orchestral trios, 50 symphonies, 12 violin concertos and a number of sonatas for the same instrument. An autograph mass in D is preserved in the Royal Hausbibliothek, Berlin. *Ref.*: I. xiv (footnote), 481; II. 8, 12, 57, 63ff, 67, 94; IV. 38, 63, 66f, 69, 75, 79, 81; VII. 98, 112f, 413, 418, 420, 487, 491, 499; VIII. 92, 126, 140, 143f, 169; *mus. ex.*, XIII. 167. (2) **Anton Thaddäus** (1721-1768): b. Deutsch-Brod, d. Altbunzlau as archiepiscopal land vicar and canon; brother of (1), an able 'cellist and for a time member of the Mannheim orchestra (Gerber). (3) **Carl** (1746-1801): b. Mannheim, d. Jena; son and pupil of (1); associated with Franz Xaver Richter in Strassburg (1770), thereafter led wandering life as viola and viola d'amour virtuoso (1778, Paris, London, later St. Petersburg); was concert-master to the Duke of Noailles, Paris, 1785; to Prince Hohenlohe-Schillingsfürst, 1787; directed music-lovers' concerts, Cassel, 1789-90; then travelled in Russia, and in 1794 became academic concert-master in Jena. He wrote 70 symphonies, trios, duos, solos for violin, viola, and 'cello; also composed the two operas: *Der verliebte Vörmund* (Frankfort) and *Dardanus* (St. Petersburg). *Ref.*: VII. 418. (4) **Johann Anton** (1754-1820): b. Mannheim; accompanied his brother (3) to Strassburg and Paris (where

he remained). His works include 13 symphonies, string quartets, trio sonatas, duos for strings, violin sonatas, piano concertos. *Ref.*: VII. 418, 432.

STANDEFUSS, J. C. (?-1756?): d. Hamburg; was in 1752 ballet violinist and drillmaster of the Koch theatre troupe, Leipzig. Composed the Sing-spiel *Der Teufel ist los* (Hamburg, 1747; the text an arrangement of Coffey's 'The Devil to Pay,' by Weisse); also motets, incidental music and songs. *Ref.*: II. 8; IX. 80.

STANFORD, [Sir] Charles Villiers (1852-): b. Dublin; studied composition with O'Leary and Stewart; chorister-pupil at Queen's College, Oxford (1870); organist at Trinity College, Oxford (1873), and director of the University Musical Society (1874); was a pupil of Reinecke and Kiel during vacations (1874-76); M. A. Oxford, 1877; honorary Mus. Doc., 1883, do. Cambridge, 1888. He became director of the Bach Choir in London, 1885, succeeded Macfarren as professor in Cambridge, 1887; director of the Philharmonic Society, Leeds, from 1897; director of the Leeds Music Festival from 1901. He was knighted 1901 and made a member of the Berlin Academy in 1904. He composed 5 operas, the last 'Much Ado About Nothing' (London, 1900); overtures and incidental music for the stage; 6 symphonies (of which the 'Irish,' op. 28, is the best known); and many other compositions for orchestra, among them 'Irish Rhapsodies' and 'Irish Dances'; chamber music with and without piano, including 6 Irish fantasias for piano and violin, 2 'cello sonatas, a piano quartet, a piano quintet, 2 trios, 4 string quartets, 2 string quintets, a piano sonata, Irish dances and other pieces for piano, as well as compositions for violin, for clarinet, 'cello, etc. S. has also written organ music, church services, anthems, psalms, an oratorio 'The Three Holy Children' (Birmingham, 1885); many secular chorus works, cantatas and choral ballads ('The Battle of the Baltic,' Hereford, 1891); and a great many songs and ballads. He has compiled collections of Irish songs, 'Songs of Erin,' 'Songs of Old Ireland' (1882), 'Irish Songs and Ballads' (1893), etc., and is the author of 'Studies and Memories' (1908), 'Musical Composition' (1912), and (with C. Forsyth) 'A History of Music' (1916). *Ref.*: III. 415, 419, 423; VI. 211, 346, 310f; VIII. 474; *mus. ex.*, XIV. 179.

STANGE, Hermann (1835-1914): b. Kiel, d. there; studied at Leipzig Cons.; private tutor to Count Bernstorff in Hanover and the Prince of Wied at Neuwied; organist at Rossal College, England, 1860-64; from 1878 musical director and from 1887 professor at Kiel University.

STANHOPE, Charles, Earl of (1753-1816): d. London; author of 'Principles

of Tuning Instruments with Fixed Tones.'

STANLEY (1) [Charles] **John** (1713-1786): b. London, d. there; blind from early youth; studied under J. Reading and M. Greene; was organist in several churches, and succeeded Boyce as Master of the Royal Band in 1779. As a friend of Handel he cond. the oratorio performances with Smith after the composer's death; wrote the oratorios *Jephtha* (1757), *Zimri* (1760), *The Fall of Egypt* (1774); dram. pastoral *Arcadia* (for George III.'s wedding); songs and instrumental music. (2) **Albert Augustus** (1851-): b. Manville, R. I.; composer and educator; studied at Leipzig Cons.; professor of music, Univ. of Michigan, since 1888, and director of the Univ. School of Music there since 1903; a founder of the College of Musicians and the American Guild of Organists; has composed a symphony, symphonic poem for orchestra, 'Psalm of Victory' for tenor solo, chorus and orchestra, incidental music to Percy Mackaye's 'Sappho and Phaon,' music to 'Alcestis,' *Laus Deo* for chorus, orchestra and organ, songs, church music, etc. Ref.: IV. 268.

STANTON, Edmond C.: contemp. American opera manager. Ref.: IV. 140.

STARCK, Ingeborg. See BRONSART.

STARK (1) **Ludwig** (1831-1884): b. Munich, d. Stuttgart; pupil of Ignaz and Franz Lachner; co-founder of the Stuttgart Cons., 1857, and teacher of singing, also harmony, playing from score and history of music till 1873, then only theory and history; honorary degree of *Dr. phil.*, Tübingen, 1873; Royal Professor, 1868; founder and conductor of the Stuttgart Singverein; with Lebert edited a *Grosse Klavierschule*; with Faisst, an elementary and choral singing method, a *Liederschule*, etc. He composed sacred and secular choral works, piano pieces, songs, etc. (2) **Robert** (1847-): b. Klingenthal, Saxony; clarinetist; studied at Dresden Cons., orchestral player in Chemnitz, solo clarinetist in Wiesbaden, teacher (professor, 1903) at the Royal Music School, Würzburg; wrote for clarinet 3 concertos, romance, solo pieces, and études; also a wind quintet and a serenade for oboe and piano; pub. a Practical Clarinet School and *Hohe Schule des Klarinettspiels*.

STARKE, Friedrich (1774-1835): b. Elsterwerda, d. Döbling n. Vienna; Austrian bandmaster; pub. military music, orchestral masses and a *Wiener Pianoforte-Schule* (1820).

STARZER, Josef (1726-1787): d. in Vienna; violinist, composer; was at first concert-master of the court orchestra in Vienna; then concert-master and court composer in St. Petersburg, where he produced 2 ballets: *Floras Sieg* and *L'amore medico*; collaborated

with Raupach on the prologue 'New Laurels' to the opera *Alceste*. Other notable ballets by him are *Adelheid von Ponthieu* (Petersburg, 1797) and *Die Horazier*. He also composed an oratorio, symphonies, a violin concerto and much chamber music and violin pieces.

STASNY, Ludwig (1823-1883): b. Prague, d. Frankfort; conductor at the 'Palmengarten,' 1871-83; composed two operas produced at Mayence, also dance music and orchestral arrangements from Wagnerian dramas.

STASSOFF, Vladimir Vassilievitch (1824-1906): b. St. Petersburg, d. there; important art and music critic; attended the law school and there became a friend of Seroff. In 1845 he secured a position in the St. Petersburg Public Library; in 1851 went to Italy as secretary of Prince Demidoff, and obtained copies of rare old MSS. which he presented to the St. Petersburg library. He wrote a number of musical biographies (Glinka, Borodine, Moussorgsky, Rimsky-Korsakoff, Cui, etc), besides many essays and articles on music. Among the latter, the series *Die russische Musik der letzten 25 Jahre (Europäischer Bote, 1885)*, advocating the neo-Russian movement, is noteworthy. On S.'s 70th birthday his works were issued in three octavo volumes (1894). Ref.: III. 38, 107; IX. 391, 401, 405.

STATKOVSKI, Roman (1860-): b. Szczypiorna, near Kalisch, Poland; studied with Zelenski in Warsaw and at the St. Petersburg Cons. (Solovieff), and is now teacher of instrumentation and history of music at Warsaw Cons. He has composed many piano pieces, a string quartet, an orchestral fantasy and a polonaise, as well as the operas *Philaenis* (Warsaw, 1904) and *Maria* (Warsaw, 1906).

STAUDIGL (1) **Josef** (1807-1861): b. Wöllersdorf, Lower Austria, d. insane at Michaelbeuerngrund, near Vienna; celebrated dramatic bass; gave up the study of medicine to join the court opera chorus at Vienna, where he became leading bass, later court conductor. (2) **Josef** (1850-): b. Vienna; son of (1); studied under Rokitsansky at the Cons.; chamber singer (baritone) to the Grand Duke at Karlsruhe, and a member of the court opera.

STAVENHAGEN, Bernhard (1862-1914): b. Greiz, Reuss, d. Geneva; pianist; pupil of Kiel, Rudorff and Liszt; pianist to the Grand Duke of Saxe-Weimar, 1890; court conductor at Weimar, 1895-98, and at Munich, 1898-1904; director of the Academy of Music, Munich, 1901-04; conductor of the subscription concerts at Geneva from 1907; composed 2 piano concertos and many lesser pieces for piano.

STCHERBACHEFF (1) **Nicolas** (1853-): contemporary composer of songs, piano pieces, etc. (some 60 in

all); resident in Nice. *Ref.*: III. 146; VII. 334. (2) **Stefan** (1845-1910): b. Budapest, d. Vienna; composer of many piano pieces showing the influence of Brahms, also wrote a number of songs.

STEARNES, Henry V.: contemp. American composer of chamber music, etc. *Ref.*: IV. 400.

STECKER, Karl (1861-): b. Kosmanos, Bohemia; writer and composer; studied at the Prague Organ School, and was organ teacher there, 1885-89; also choir-director at the monastery church of St. Ursula and singing teacher at the Young Ladies' School in Prague; professor of counterpoint and history of music at the Prague Cons., from 1889; lecturer in musical science at the Bohemian University, from 1888; editor of the musical monthly *Hydebnó-Revue* since 1907; author of 'General History of Music' (2 vols., 1892-1903), 'Studies in Organ Improvisation' (1903), 'Musical Forms' (1905), 'Critical Contributions to Some Disputed Questions in Musical Science,' all in Bohemian, besides in Czech musical journals; composer of an organ sonata, a *Missa solemnis*, a *Te Deum*, andante and scherzo for strings, motets, songs, etc.

STEENKISTE, Vincent Joseph van (1812-1896): b. Valenciennes, d. Étretat; noted flutist; studied with Guilloü at the Paris Conservatoire; for many years soloist with the Opéra, also teacher at the Conservatoire, succeeding Tulous; has composed much flute music. His sister, Julie Aimée Joseph Dorus-Gras (1805-1896), was a noted singer.

STEFANI, Jan (1746-1829): b. Prague, d. Warsaw; musical director of the Warsaw Cathedral. His first opera, *Die Krakowiter und die Bergvölker* (1794), was a tremendous success, being performed 200 times. Among his other operas, not so popular, are *Die Polin* (1807); *Der alte Jäger* (1809); *Die dankbaren Untertanen* (1796). He also produced a great number of masses and polonaises.

STEFFAN, Joseph Anton (1726-before 1800): b. Copidino, Bohemia, d. Vienna; studied with Wagenseil; court piano teacher at Vienna; composed sonatas and variations for piano, and especially songs, for which he was famous. Among his pupils were Marie Antoinette, later Queen of France, and Caroline, later Queen of Naples.

STEFFANI, Agostino (1654-1728): b. Castelfranco, Venetia, d. Frankfurt; one of the leading representatives of the best in Italian musical art of about 1700. He studied with Kerll (1668-71); with Ercole Bernabei (Rome, 1672-74); and became court organist at Munich (1675). During a stay in Paris (1678-79) Lully's music strongly influenced him. On his return to Munich entered the priesthood in 1680 (abbot in 1682); and was made director of the electoral chamber music together with Bernabei

(1681). He wrote 6 operas for Munich, among them *Alarico* (1687), and 9 for Hanover, where he went as ducal conductor in 1688; as well as 3 for Düsseldorf. He was a distinguished diplomat as well as composer, becoming successively papal protonotarius, ambassador, Bishop of Spiga, and apostolic vicar to North Germany (1709). In 1722-25 he lived in Italy; 1724 became honorary president of the London 'Academy of Ancient Music.' Besides his operas he composed many masses, cantatas, psalms, arias, etc., though after he had become a diplomat he is said to have had his MS. signed by his copyist, Gregorio Piva. A MS. score of his *Briseide* (1696) in the British Museum is signed by Pietro Torri, but S.'s authorship is unquestioned. *Ref.*: I. 429; IX. 30.

STEFFENS, Julius (1831-1882): b. Stargard, Pomerania, d. Wiesbaden; studied with Ganz and Schubert; 'cellist in the Imperial orchestra at St. Petersburg; pub. concertos and other pieces for 'cello.

STEGGAL (1) Charles (1826-1905): b. London, d. there; studied with Sterndale Bennett at the Royal Academy of Music; organist at Maida Hill, 1847; teacher at the Academy, 1851; organist at Christ Church, 1855; organist of Lincoln's Inn Chapel, from 1864; composer of church songs; author of 'Church Psalmody' (1848) and 'Hymns Ancient and Modern' (1889). (2) **Reginald** (1867-): b. London; son of (1); studied at the Royal Academy of Music; professor of organ there since 1895, and assistant organist at Lincoln's Inn Chapel; composer of orchestral works, church music, organ music, etc.

STEGMANN, Karl David (1751-1826): b. Dresden, d. Bonn; studied with Zillich, Homilius and Weisse; concert and operatic tenor at Breslau and Königsberg; conductor and director of Hamburg opera; composed operas, ballets, symphonies, piano music, etc.

STEGMAYER, Ferdinand (1803-1863): b. Vienna, d. there; son and pupil of the actor-poet known as 'Rochus Pumpennickel'; also studied under Triebensee and Seyfried; was chorus-master at Linz and Vienna, then Musikdirektor at the Königstädter Theatre, Berlin, 1825; cond. of the Roedel German opera troupe in Paris, 1829-30; theatre conductor at Leipzig, Bremen, Prague and Vienna, where he was also teacher of dramatic and choral singing at the Cons., 1835-37; with Aug. Schmidt founded the Singakademie in 1858; pub. 2 graduals and an offertory for male voices; piano pieces, songs and other works.

STEHLE (1) J. Gustav Eduard (1839-1915): b. Steinhäusen, Württemberg, d. St. Gall, where he became conductor at the cathedral in 1874; organ virtuoso, skilled contrapuntist and

choirmaster, whose choir is reckoned among the best of the time (140 voices). He received the honorary degree of doctor from Freiburg (Switz.) Univ. and many other honors; edited the *Chorwächter* for 25 years; wrote *Chor-Photographien* and expert reports on organs, chimes and festivals. He composed a number of masses, motets and other choral works, including important male choruses a *cappella* (*Der Pilgrim vor St. Just*, *Althessische Sage*, *Untergang*, *Der Iltis*, *Der Trompeter an der Katzbach*), an oratorio, *Cécilia*, a festival cantata, *Lumen de coelo*, a tragedy, *Absalom*, and *Frithjofs Heimkehr* (for soli, chorus and orch.); also a symphonic tone-painting for organ, *Saul*, and other organ works. (2) **Sophie** (1838-): b. Hohenzollern-Sigmaringen; dramatic singer, made her début at the Munich Court Opera in 1860 and sang there till she married (W. Freiherr von Knigge). She sang Senta under Wagner's personal direction in 1864, created Fricka and Brünnhilde in *Rheingold* and *Walküre* respectively (1870) and was a noted interpreter of Wagnerian rôles generally; also successful in other operas and in concerts.

STEIBELT, Daniel (1765-1823): b. Berlin, d. St. Petersburg; fashionable and celebrated pianist and composer, rival of Pleyel; pupil of Kirmberger; travelled from 1789, was in Paris the following year and became a fashionable teacher there. His unsteady and thriftless life made it impossible for him to get a permanent footing either in Paris or London. In the former place he prod. a cantata to celebrate the battle of Austerlitz (*La fête de Mars*), 1806, but his opera, *La Princesse de Babylon*, failed of performance because he had to flee his creditors. In St. Petersburg he secured a position as conductor of the French opera in place of Boieldieu, prod. his Parisian operas and wrote *Cendrillon* and *Sargines*. Among his many compositions (without permanent value) are overtures, 7 piano concertos (incl. *L'orage*), piano trios, quartets and quintets; more than 60 violin sonatas, more than 40 harp and piano sonatas, and numerous piano pieces of all descriptions. *Ref.*: II. 161; VII. 182.

STEIGLEDER, Johann Ulrich (1580-1635): b. Lindau, d. Stuttgart; court organist at Stuttgart; one of the more important of the early German organists. He published *Ricercar Tabulatura* (1624) and considerable organ music.

STEIN (1) **Johann Andreas** (1728-1792): b. Heidesheim, Palatinate, d. Augsburg; organ builder and piano maker in Strassburg. He was succeeded by his son, **M. Andreas**, and his daughter **Nanette** (married name **Streicher**), who moved the business

to Vienna, 1802. *Ref.*: II. 163. 231; VII. 156, 158. (2) **Eduard** (1818-1864): b. Kleinschirma, Saxony, d. Sondershausen; court conductor there after 1853; composer of a famous concerto for double-bass. (3) **Theodor** (1819-1893): b. Altona, d. St. Petersburg; pianist, appearing at 12; lived at Stockholm, Helsingfors and Reval; since 1872 professor of piano at St. Petersburg Cons.; noted as improvisator.

STEINBACH (1) **Emil** (1849-): b. Lengenrieden, Baden; conductor; studied at the Leipzig Cons., and under Hermann Levi in Karlsruhe; second Kapellmeister in Mannheim, 1871-74; then first Kapellmeister in Hamburg, court Kapellmeister in Darmstadt, Kapellmeister in Mayence, and conductor at the Municipal Theatre in the last-named city; Wagnerian conductor at Covent Garden, London, 1893; has composed chamber music, works for orchestra, songs, etc. (2) **Fritz** (1855-): b. Grünsfeld, Baden; noted conductor; studied with his brother, Emil, and at the Leipzig Cons., with Lachner in Karlsruhe and Nottebohm in Vienna; won the Mozart Scholarship; second Kapellmeister at Mayence, 1880-86, and subsequently court Kapellmeister at Meiningen; succeeded Wüllner as municipal Kapellmeister and director of the Cons. at Cologne, 1902; settled in Munich, 1914; composer of a septet, a 'cello sonata, songs, etc.; orchestrated 4 German dances of Mozart; noted as a conductor of Brahms.

STEINBERG, Maximilian Oseevitich (1888-): b. Vilna; studied at St. Petersburg Univ. (1901-06), and until 1908 at the conservatory (Rimsky-Korsakoff and Glazounoff), where he later became teacher of instrumentation and composition. Glazounoff performed portions of a ballet by S. with the Russian Musical Society (1907), and the publisher Beliaeff has brought out 2 symphonies, *Russalka* overture, a dramatic fantasy, prelude, and variations for orchestra, as well as songs. In 1913 S. edited posthumous works by Rimsky-Korsakoff, also the latter's 'Instrumentation.' *Ref.*: III. 154.

STEINER (or **Stainer**), **Jacob** (1621-1683): b. Absam, Tyrol, d. there; was celebrated violin-maker; received the title of imperial court musician (1658), but was miserably paid for his now so highly esteemed violins and died in poverty and insane. *Ref.*: VIII. 72.

STEINGRÄBER, Theodor (1830-1904): b. Neustadt-on-the-Ori., d. Leipzig; founded a music publishing house at Hanover, transferred in 1890 to Leipzig; author of a pianoforte method pub. under the pseudonym of Gustav Damm. His father, **Joh. Gottlieb S.**, and his cousin, **Eduard S.** (1823-1906), were piano manufacturers, the latter in Bayreuth.

STEINITZER, Max (1864-): b.

Steinway

Innsbruck; musicologist and writer, pupil of Kirchner and Hüttner in Munich, taught in Amalie Joachim's singing school (1890-94), in Salzburg, Elberfeld and Munich; art and music critic of the *Mayence Tageblatt* (1894-1895); teacher at Freiburg Cons. (1903); since 1911 has been opera and concert critic of the *Leipziger Neueste Nachrichten*. He has written a number of monographs and books, among them a biography of *Richard Strauss* (1911, 1914), and melodramatic music to *Die Braut von Korinth*.

STEINWAY and SONS: one of the most important piano manufacturing firms of the present time, with headquarters in New York, branch factories in Hamburg, and branch houses in London, etc. It was founded by **Heinrich Engelhard Steinweg** (1797-1871; b. Wolfshagen, Harz, d. New York), who learned cabinet-making and organ building in Goslar, and who first engaged in the making of guitars and zithers in Brunswick, but later specialized in piano making. Leaving to his son, **Theodor**, the Brunswick business, he went to New York with four other sons. After working in various other factories they established an independent business (under the anglicized name Steinway) in 1853 and 2 years later won the first prize for their short-string instruments in the New York Industrial Exposition, after which the business flourished more and more. **Heinrich's** son, **Wilhelm** (1836-1896), was for a long time the head of the business. After his death and that of his brothers, **Heinrich** (d. 1865), **Albert** (d. 1875) and **Carl** (d. 1877), **Karl Friedrich Theodor**, the brother who had remained in Germany, disposed of his business (which is now known as **THEODOR STEINWEG NACHF., GROTJAN, HELFERICH & SCHULZ**) and entered the New York firm. **Heinrich's** sons, **Charles Herman** (1857-); and **Frederick Theodore** (1860-); together with a grandson of the founder, **HENRY ZIEGLER**, also **NAHUM STETSON** and **FRIEDRICH REIDEMEISTER**, are the present heads of the company.

STELZNER, Alfred (d. 1906, a suicide): instrument maker in Wiesbaden and Leipzig; in 1891 aroused attention with string instruments built on a new system; also attempted to introduce 2 new sizes, called the 'Violotta' and the 'Cellone.' W. also prod. 2 operas in Dresden and Cassel and wrote 2 others, using the violotta and cellone in his scores.

STENDHAL, pseudonym of [Marie] **Henri Beyle** (1783-1842): b. Grenoble, d. Paris; an official of Napoleon's military administration in Germany and Russia; lived, after Napoleon's fall, in Milan and Rome, in 1830 as French consul at Trieste. He wrote much on music, though his musical writings are inferior to his philosophical novels.

Stephanie

His best-known contributions to musical literature are *Lettres écrites de Vienne, en Autriche, sur le célèbre compositeur Joseph Haydn et suivies d'une vie de Mozart et de considérations sur Métastase et l'état présent de la musique en France et en Italie* (Paris, 1814, under pseudonym César Bombet; also English, 1817, under the pseudonym Stendhal), and *Vie de Rossini* (1823). *Ref.*: (quoted) II. 186.

STENHAMMAR, Wilhelm (1871-): b. Stockholm, Sweden; son of **ULRIK S.** (1829-75; composer of songs, an oratorio, etc.); studied at Stockholm Conservatory with R. Andersson, Sjögren, Dente; then with H. Barth in Berlin (1892-93); conductor of the Stockholm Philharmonic Society, 1897, 2nd conductor of the Royal Theatre, 1900, conductor of Tor Aulin's Symphony Orchestra, 1907-13. S.'s choral work *Prinsessan och Sennen* (with soli and orchestra) was produced in Stockholm (1892) and his *Das Fest auf Solhaug*, after Ibsen, in Stuttgart (1899). Besides various other choral works, S. has written a symphony, an overture, a rhapsody for orchestra; string quartets, piano compositions (2 concertos), and especially songs. He is noted as pianist. *Ref.*: III. 69, 85f; VIII. 470.

STEPAN, W.: contemp. Bohemian composer. *Ref.*: III. 182.

STEPHAN (1) Clemens (16th cent.): cantor at Nuremberg in 1520, composed a Passion according to St. Matthew (1550), and various collections of polyphonic sacred songs. (2) **Johann** (16th-17th cent.): organist in Lüneburg, published *Neue teutsche Gesänge nach Art der Madrigalien*, 4-part (1599), and *Neue teutsche weltliche Madrigalien und Ballette*, 5-part (1619). (3) **Rudolf** (1887-1915): b. Worms, d. on the battle field on the German west front; pupil of B. Sekles in Frankfurt, **Heinrich Schwartz** and **Rudolf Louis** in Munich; composed *Eine Musik für 7 Saiteninstrumente* (1912), *Musik für Orchester* (1913), songs, piano pieces and other compositions, also an opera, *Die ersten Menschen* (not yet perf.).

STEPHAN I, King of Hungary. *Ref.*: III. 187.

STEPHANI, Hermann (1877-): b. Grimma; studied at the Leipzig Cons., founded oratorio society, Sonderburg (1903), became director of the Teachers' Choral Union and Orchestral Society, Flensburg (1905), organist St. Andrew's church and conductor of the Bach society, Eisleben (1906). He has written musical monographs on a variety of subjects; edited (in Wagnerian style) oratorios by Handel and Weber's *Euryanthe*; and has been the unsuccessful defender of an attempt to restrict all musical notation to the G-clef, with octave signs.

STEPHANIE, Gottlieb (18th cent.): librettist of Mozart's *Entführung*. *Ref.*: IX. 87.

STEPHENS (1) **Catherine** (1791-1882): b. London, d. there; concert and operatic soprano, who in 1838 married the aged Earl of Essex. She was best known in the stage world as 'Kitty Stephens.' (2) **Ward**: contemp. American song writer. *Ref.*: IV. 355.

STERKEL, **Abbé Johann Franz Xaver** (1750-1817): b. Würzburg, d. Mayence; noted amateur composer; court chaplain and organist at Mayence, 1778; Kapellmeister and canon from 1793; founded a singing-school in Ratisbon, 1807; returned to Mayence in 1814; pub. 10 symphonies, 2 overtures, 6 piano concertos, a string quintet, 6 trios for violins and 'cello, 6 duos for violin and viola, violin sonatas, piano sonatas for 2 and 4 hands, rondos, canzonets, songs, duets and other works.

STERLING (1) **Antoinette** (1850-1904): b. Sterlingville, N. Y., d. Hampstead, London; singer; studied with Marchesi, Viardot-Garcia and Manuel Garcia; sang in Henry Ward Beecher's Church, Brooklyn, and in recitals; London début at Rivière's Promenade Concerts, Covent Garden, 1873; well known in concert and oratorio. (2) **Winthrop S.** (1859-): b. Cincinnati; organist; studied at Leipzig Cons. under Zwintscher, Jadassohn and Reinecke and in London under Turpin, Behnke and Shakespeare; organist of W. London Tabernacle; head of organ department at Cincinnati College of Music.

STERN (1) **Julius** (1820-1883): b. Breslau, d. Berlin; studied violin there, also composition with Rungenhagen at the Academy. After further study in Dresden and in Paris, where he conducted the German Choral Society, he founded in Berlin the Stern Gesangverein, 1847, conducting it till 1878. In 1850 he founded, with Kullak and Marx, the Stern Cons. and from 1857 directed it alone. He also conducted symphony concerts, became Royal Musikdirektor, 1849, and Professor, 1860. (2) **Margarethe (née Herr)** (1857-1899): b. Dresden, d. there; pianist; pupil of Karl Kragen, Liszt and Clara Schumann. She married the poet and literary historian Dr. **Adolph Stern**, who pub. *Liszt's Briefe an K. Gille*, and wrote *Wanderbuch* (on Bayreuth, 1877) and *Die Musik in der deutschen Dichtung*.

STERNBERG, **Constantin Ivanovitch von** (1852-): b. St. Petersburg; pianist; studied with Moscheles, Coccilus and Richter at the Leipzig Cons., with Kullak and Dorn at the Berlin Akademie, and, for a time, with Liszt; conductor at the Brühl Theatre and assistant chorus-master at the municipal theatre, Leipzig, 1867-69; conductor at the Würzburg theatre and the Klissingen summer theatre, 1870; conductor of the court opera at Mecklenburg-Strelitz, 1871; director of the Academy Music School and court pianist at Mecklenburg-Schwerin, 1875-77; made

concert tours in Germany, Russia, Asia Minor and Central Asia and the United States, 1877-85; director of the College of Music at Atlanta, Ga., 1885-89; since 1890 director of the Sternberg School of Music, Philadelphia; composer of numerous pieces for piano, songs, etc.

STERNFELD, Richard (1858-): b. Königsberg; professor of history at the University of Berlin who has written much on music. His books include *Schiller und Wagner* (1905), *Richard Wagner und die Bayreuther Festspiele* (1906), and *Aus Richard Wagners Pariser Zeit* (1906). He has also composed and contributes to musical periodicals.

STEVENS, Richard John Samuel (1757-1837): b. London, d. there; professor of music at Gresham College; composer of many glees of great popularity in England, including 'Sigh no more, Ladies.'

STEWART (1) [Sir] **Robert Prescott** (1825-1894): b. Dublin, d. there; organist of Christ Church Cathedral, Dublin; conductor of the University Choral Society in 1846; Mus. Doc., Dublin, 1851; vicar-choral at St. Patrick's, 1852; knighted in 1872; professor of harmony at the Royal Irish Academy of Music; conductor of the Philharmonic in 1873; composed many odes and cantatas, church services, motets, anthems, glees, songs, etc. (2) **Humphrey John** (1856-): b. London, England; organist and composer; organist of various churches in San Francisco, 1886-1901, Trinity Church, Boston, 1901-02, St. Dominic's Church, San Francisco, 1902-14; official organist Panama California Exposition, San Diego, 1915; solo organist Buffalo Exposition, 1901; a founder of American Guild of Organists; has composed the romantic opera 'King Hal' (1911), the comic operas 'His Majesty' (1890) and 'The Conspirators' (1900), an oratorio, two orchestral suites, two masses, incidental music, songs, piano and violin pieces, part songs, church music, etc. *Ref.*: IV. 397.

STIASNY (1) **Bernhard Wenzel** (1760-1835): b. Prague, d. there; 'cellist in the theatre orch.; professor at the Cons. from 1810-12; wrote sonatas and fugal pieces for 2 'cello and a 'cello method. (2) **Franz Johann** (1764-ca. 1820): b. Prague; brother of (1); was 'cello virtuoso in Prague, Nuremberg, and Mannheim; pub. a concertino for 'cello, 'cello duets, a divertissement for 'cello, viola, and bass, 'cello sonatas with bass and other works.

STICH, Johann Wenzel (Italianized to **Giovanni Punto**) (1746-1803): b. Zschuzicz, Bohemia, d. Prague; celebrated horn virtuoso; played at the episcopal court of Würzburg, 1781, was chamber musician to the Count of Artois (later Charles X) in Paris, 1782,

returned to Germany, 1799, and for the most part lived a roving life. His playing inspired Beethoven to write the sonata op. 17. He pub. 14 horn concertos, a sextet for horn, clarinet, bassoon, violin, viola and double bass, a quintet for horn, flute and string trio, 20 trios for horns, duets for horn and double bass, horn studies, also a Horn Method (1798), string trios, violin duets, and *Hymne à la liberté*, with orch. *Ref.*: VII. 600.

STIEGER, Franz (1843-): b. Marburg, musical amateur and collector of data referring to musical history, especially that of the opera, on which he has a rich and valuable fund of material, collaborated with H. Riemann on the latter's *Opernhandbuch* and his *Musiklexikon*.

STIEHL (1) **Karl Johann Christoph** (1826-1911): b. Lübeck, d. there; organist; conductor of the Musikverein and Singakademie there since 1878; music critic for the *Lübecker Zeitung* and custodian of the music section in the Lübeck Library; pub. *Zur Geschichte der Instrumentalmusik in Lübeck* (1885); *Lübeckisches Tonkünstler-Lexikon* (1887); also *Musikgeschichte der Stadt Lübeck* (1891) and a history of the theatre in Lübeck (1902). (2) **Heinrich Franz Daniel** (1829-1886): brother of (1); b. Lübeck, d. Reval; studied under Lobe and Moscheles, Gade and Hauptmann at Leipzig Cons.; organist and choral conductor at St. Petersburg; then toured Germany, Italy and England; conductor of the St. Cecilia Society at Belfast, 1874-78; taught at Hastings, organist at Reval and conductor of the Singakademie from 1880; wrote 2 operettas, *Der Schatzgräber* and *Jery und Bätely*; pantomimic intermezzo, *Schneewittchen*; *Ouverture triomphale* and *Die Vision* for orch.; *Elfenkönigin* for chorus; a string quartet, 3 piano trios; a 'cello sonata; several violin sonatas; 5 *Fantasiestücke* and other pieces for piano; songs (*Psalter und Harfe*), etc.

STIEHLE, Ludwig Maximilian Adolph (1850-1896): b. Frankfort, d. Mühlhausen; violinist; pupil ofieuxtempers, Heermann and Joachim; member of Alard's Quartet, Paris, 1872, the quartet of the Baron von Dervies, Nice, 1873, and the Hochberg Quartet, 1875; later gave quartet soirées with Hans Huber in Basel; owned a valuable collection of old chamber music.

STILLFRIED, Ignaz von (18th-19th cent.): friend and benefactor of Ditters von Dittersdorf. *Ref.*: II. 71.

STILLMAN-KELLEY. See KELLEY.

STIRLING, Elizabeth (1819-1895): b. Greenwich, England, d. London; studied organ and piano with W. B. Wilson and E. Holmes, composition with J. A. Hamilton and G. A. Macfarren; organist, 1858-80; passed the examination for the degree of Mus. Bac. at Oxford in 1853 with a 5-part Psalm 130 with

orch.; married F. A. Bridge in 1863; pub. 3 pedal fugues, and other excellent organ pieces and some part-songs, including 'All Among the Barley.'

STIVORI, Francesco (16th-17th cent.): organist and composer of church music; studied with Claudio Merulo; organist at Montagnana, Milan; later court organist of Grand Duke Ferdinand of Austria; published 6 volumes of *Sacrae cantiones* (1579-1602), etc.

STOBAUS, Johann (1580-1646): b. Graudenz, W. Prussia, d. Königsberg; church composer; studied under Joh. Eccard at Königsberg, where he also attended the Univ.; bass singer in the Electoral chapel, 1601; cantor of the cathedral school, 1602; Electoral Kapellmeister, 1627; wrote *Cantiones sacrae 5-10 vocum item Magnificat* (1624); many songs for special occasions; and contributed to Eccard's *Preussische Festlieder* (1642) and *Geistliche Lieder*, 5-part motets (1634).

STOCK, Frederick A. (1872-): b. Düllich, Germany; studied at Cologne Univ.; joined the Thomas Orchestra as viola player in 1895; was assistant conductor for several years, and since 1905 has been conductor of the Theodore Thomas Orchestra (now the Chicago Symphony Orchestra); has composed symphonic variations, a tone poem, a symphony in C min., overture 'Life's Springtide,' a string quartet and other chamber music works, solo pieces, songs, etc. *Ref.*: IV. 192; portrait, IV. 276.

STOCKER, Eduard (1842-1913): b. Budapest, d. Vienna; pupil of Volkmann, Nottebohm and Dessoff, noted as an interpreter of Beethoven, Schumann and Liszt's piano music. He wrote songs and piano pieces.

STOCKHAUSEN (1) **Franz, Sr.** (1792-1868): b. Cologne, d. Colmar; harp virtuoso, founded the Paris Académie de chant; concertized frequently with his wife Margarete (née SCHMUCK), singer (d. 1877); composed much for harp. (2) **Julius** (1826-1906): b. Paris, d. Frankfort; studied at Paris Cons. and with Manuel Garcia; concert singer, conductor of the Singakademie in Hamburg and the Stern Gesangsverein in Berlin; vocal teacher at the Hoch Cons., Frankfort, 1878, from 1879 privately. He pub. a Vocal Method (2 vols., 1886-87), etc. (3) **Franz, Jr.** See Addenda.

STOECKEL, Carl (1858-): b. New Haven, Conn.; music patron; founded in 1899 the Litchfield County Choral Union of 700 members and built on his private grounds at Norfolk the 'Music Shed,' where free concerts with soloists of international reputation are given annually; has also established a fund for the yearly productions of 2 new compositions; is a trustee of the New England Cons. of Music. *Ref.*: IV. 224.

STÖHR, Richard (1874-): b. Vi-

enna, where he studied at the conservatory with Fuchs, Schenner, Vockner, becoming teacher of theory in 1904. Has composed much chamber music, music for orchestra, including various symphonies, piano pieces, choral works and songs; and written books on theory, among them *Praktischer Leitfaden der Harmonielehre* (Hamburg, 1914).

STOJANOVITS, Peter Lazar (1877-): b. Budapest; studied violin with Jenő Hubay, Jacob Grün, composition with Heuberger and Fuchs; was during 1909-10 violin teacher at the 'New Conservatory,' Vienna; founded a school for advanced instruction there in 1913. His compositions include a violin concerto, a piano quartet, a quintet and a trio, violin pieces and a 'School of Scale Technique' for violin; also the Hungarian operas 'The Tiger' (Budapest, 1905) and *Floribella*.

STOJOWSKI, Sigismund (1870-): b. Strelzy, Poland; pianist and composer, first studied with Zelenski in Cracow, then piano with Diemer and Paderewski, and composition with Dubois and Massenet in Paris. He has concertized in France, Belgium, England, Poland, etc., and has resided in New York since 1907, first as teacher at the Institute of Musical Art, since 1913 at the Von Ende School of Music. His compositions include an orchestra suite, a symphony, op. 21 (awarded a prize at Leipzig, 1898); a piano concerto, violin concerto, Polish rhapsody for piano and orchestra; *études* and pieces for the piano and for violin, and choral works, among the latter a 'Prayer for Poland' (mixed voices, soli and orchestra, New York, 1916). *Ref.*: VIII. 466.

STOKOWSKI, Leopold [Anton Stanislaw] (1882-): b. London; contemp. conductor; studied in Paris; conducted opera, symphony concerts and oratorios in London and Paris; musical director of St. Bartholomew's church, New York, 1905-08; conductor of the Cincinnati Orchestra, 1909-12; conductor of the Philadelphia Orchestra since 1912; conducted first American performance of Mahler's 8th Symphony in New York and Philadelphia, 1916. He married Mme. Olga Samaroff, the American pianist. *Ref.*: IV. 200; portrait, IV. 276.

STOLTZ, Rosine (Victorine Nöb, also appeared as MME. TERNAUX and MLE. HÉLOISE) (1815-1903): b. Paris, d. there; mezzo-soprano; pupil of Choron's school; sang at Brussels, and 1837-1847 at the Paris Opéra; also elsewhere and in concert.

STOLTZER, Thomas (ca. 1490-1526): b. Silesia, d. Ofen; Royal Kapellmeister and composer of psalms and other church music (1537-1543). *Ref.*: III. 187, 305.

STÖLZEL, Gottfried Heinrich (1690-1749): b. Grünstädtl, Saxony, d. Gotha; studied under cantor Umlauf at

Schneeberg, and Melchior Hofmann at Leipzig; taught at Breslau and prod. his first opera, *Narcissus*, there in 1711; *Valeria, Artemisia and Orion* at Naumburg in 1712; journeyed through Italy and Bohemia, where he brought out *Venus and Adonis*, Prague, 1714; *Acis and Galathea*, 1715; and *Das durch die Liebe besiegte Glück*, 1716; *Diomedes*, Bayreuth, 1717; court cond. at Gotha in 1719, where he prod. *Der Musenberg*, 1723. S. composed 22 operas; the pastoral *Rosen und Dornen*; 14 oratorios; 8 double sets of cantatas and motets for the church year; masses; symphonies, serenades, and table music.

STOLZENBERG, Benno (1827-1908): b. Königsberg, d. Berlin; operatic tenor; studied with Mantius and Heinrich Dorn; sang in opera in Karlsruhe and Leipzig; director of the Municipal Theatre, Danzig, 1878-82; subsequently singing teacher in Berlin until 1885, when he became teacher of solo singing at the Cologne Cons.; director of a school of singing in Berlin from 1896.

STOLZL, Heinrich (1780-1844): b. Pless, Silesia, d. Berlin; horn player in the Royal Orchestra, Berlin. He abolished the key mechanism for trumpet and horn (invented by Kalbel, 1770), introducing the valve mechanism of Blümel (invented 1813), which S. patented for himself in Prussia in 1818. *Ref.*: VIII. 104.

STONE, William H. *Ref.*: (quoted) VIII. 24.

STÖPEL (1) Franz David Christoph (1794-1836): b. Oberheldungen, Saxony, d. Paris; introduced Logier's method of piano teaching in Berlin, 1822, also in other cities and finally Paris; pub. *System der Harmonielehre*, 1825, after Logier; *Grundzüge der Geschichte der modernen Musik* (1821); *Beiträge zur Würdigung der neuen Methode des gleichzeitigen Unterrichts einer Mehrzahl Schüler in Pianofortenspiel und der Theorie der Harmonie* (1823); *Über J. B. Logiers System der Musikwissenschaft* (1827), etc. (2) **Robert August** (1821-1887): b. Berlin, d. New York; educated in Paris, settled in New York, 1850; prod. the operas *Indiana* (Paris) and *Aldershot* (New York).

STÖR, Karl (1814-1889): b. Stolberg, Harz, d. Weimar; violinist; studied with Götze and Lobe at Weimar; court musician in 1827; court cond. in 1857; failing eyesight forced him to resign a few years later; composed the opera *Die Flucht* (Weimar, 1843); *Tonbilder zu Schillers 'Lied von der Glocke'* for orch.; overtures; ballets; a *Ständchen* for 'cello with orch.; male choruses and songs.

STORACE (1) Stephen (1763-1796): b. London, d. there; studied under his father, a noted double-bass player, and at the Cons. di S. Onofrio at Naples; prod. a comic Italian opera at Vienna;

composed for the principal theatres in London, where he brought out about 18 stage works, besides adaptations of Dittersdorf's *Doctor und Apotheker* and Salieri's *Grotta di Trofonio*. (2) **Anna Selina** (1766-1817): noted coloratura soprano, who studied under Sacchini in Venice.

STORCH, Anton M. (1813-1887): b. Vienna, d. there; Kapellmeister at the Carl and Josephstädter theatres; wrote many favorite quartets for male voices, including *Letzte Treue, Grün*; also music to burlesques, 8 operas and operettas, etc.

STORIONE, Lorenzo (b. Cremona, 1751): the last of the celebrated Cremonese violin makers, worked after the model of Ant. Stradivari about 1776-95. His 'cellos are especially valued for their tone.

STOVER, Charles B.: New York Commissioner of Parks, 1910-14; effected improvements in municipal concerts and worked to provide good music in the public parks. *Ref.*: IV, 274f.

STÖWE, Gustav (1835-1891): b. Potsdam, d. there; studied at the Stern-Marx Cons., Berlin; founded the Potsdam School of Music, 1875; director there, 1875-91; pub. *Die Klaviertechnik, dargestellt als musikalisch-physiologische Bewegungslehre* (1886), containing an analysis of the elements of piano touch; also papers in Breslaur's *Klavierlehrer*; wrote piano pieces and songs.

STRABO. *Ref.*: (cited) I, 77, 85.

STRADA, Anna Marie (early 18th cent.): b. Bergamo, celebrated singer who appeared in Naples and Venice, when Handel engaged her for his London opera. There she celebrated triumphs till the enterprise failed, remaining loyal to Handel and returning to Italy.

STRADELLA, Alessandro (1645-1681[?]): b. Naples, d. (murdered) Genoa; Italian composer, who wrote a number of oratorios and operas (*La forza dell' amor paterno*, Genoa, 1678), trio sonatas, *sinfonie*, etc. Of his life little is known beyond the love affair which has been made the basis of Flotow's opera *Stradella*, and in consequence of which (involving the composer's abduction of the mistress of a Venetian nobleman who was the object of his passion) he was killed, after an earlier attempt on his life (Turin, 1677) had not been successful. Of his compositions the oratorios *San Giovanni Battista*, *Esther*, *S. Pelagia*, *S. Giovanni Crisostomo*, *Susanna* and *S. Edita vergine*, the text-book of the opera above mentioned, other operas, trio sonatas, etc., are preserved in the Modena library, a book of 21 cantatas in St. Mark's, Venice (of which 10 have been pub. with piano accomp. by Halévy), and other works in London, Oxford and in private libraries. The songs *O del mio dolce ardor, Pietà*, *Sig-*

nore and *Se i miei sospiri*, which are current under S.'s name, were not composed by him. *Ref.*: I, 441f; VI, 232f; IX, 19f.

STRADIVARI (or Straduarius), Antonio (1644-1737): b. Cremona, d. in the same city; the greatest of all violin makers. A pupil of Niccolò Amati, S. signed his first violins, made for Amati, with the latter's name; but after his marriage in 1667 it is probable that he began to use his own. He was twice married and had eleven children, of whom but two sons became violin makers: **Francesco** (1671-1743) and **Omobono** (1679-1742). In the course of 70 years S. made a great number of instruments and his 'cellos were quite as good as his violins and violas. His last known violin is dated 1736. His sons worked with their father and were both advanced in years when he died and all three rest in one grave. A. Riecher's *The Violin and the Art of Its Construction*; a Treatise on Stradivari' (1895) and Hill's *'Antonio St., His Life and Work, 1644-1737'* are detailed biographies. *Ref.*: I, 362; VIII, 72, 74; portrait, VII, 386.

STRAESSER, Ewald (1867-): b. Burgscheid, Berg; pupil of Wüllner at Cologne Cons., where he now teaches counterpoint; has written string quartets, a piano quintet, symphonies and a suite for orchestra, sonata for piano and violin, pieces for piano and strings, choruses and songs.

STRAKOSCH, Maurice (1825-1887): b. Lemberg, d. Paris; pianist impresario, teacher and brother-in-law of Adeline Patti; composer of piano works and 2 operas. His managerial activities extended especially to New York, where he provided the opera for some seasons. His brother **Ferdinand** (d. 1902, Paris) was also active as impresario. *Ref.*: IV, 132f, 171.

STRANSKY, Josef (1872-): b. Humpoletz, near Deutschbrod, Bohemia; conductor; at first studied medicine, then music with Jadassohn at Leipzig, Fuchs and Bruckner in Vienna; became conductor of the German National Theatre, Prague, 1898-1903, of the Hamburg Opera and Symphony Concerts, 1903-10; also conducted the Blüthner Orchestra in Berlin in 1909, and, using the same orchestra, directed the Gura Opera during the summer; then conducted the symphony concerts of the Dresden Verein der Musikfreunde and directed operatic and concert performances in various other European cities. He has been conductor of the Philharmonic Society of New York since 1911; has composed songs, an opera, a suite for orchestra, symphonies, etc. *Ref.*: IV, 184.

STRATTON, Stephen Samuel (1840-): b. London; organist; in 1877 became music critic of the Birmingham 'Daily Post'; also taught, lec-

tured and composed. Together with J. D. Brown he compiled 'British Musical Biography' (1897) and wrote biographies of 'Mendelssohn' (1901) and 'Paganini' (1907) for the series 'Master Musicians'.

STRAUBE, Karl (1873-): b. Berlin; pupil of H. Reimann (organ). P. Rüfer and Albert Becker; has appeared since 1894 as organ virtuoso (historical recitals). In 1897 he became organist of the Willibrordi Cathedral in Wesel; in 1902 organist of the Thomaskirche, Leipzig. In 1904 he conducted the second Bach festival, and the Leipzig Bach festivals of 1908, 1911 and 1914. He has edited organ works by Bach, Liszt and old masters, and is noted as an interpreter of Max Reger's organ compositions.

STRAUS (1) **Ludwig** (1835-): violinist, pupil of Böhm; soloist in the court orchestra in London, 1864, leader of the Philharmonic, and of the Hallé Orchestra; also played in quartets and taught at London Academy of Music. *Ref.*: VII. 445. (2) **Oscar** (1870-): b. Vienna; pupil of Grädener and Bruch; theatre conductor at Brünn, Teplitz, Mayence, Berlin, then conductor of Wolzogen's 'Überbrett,' for which he wrote a number of light pieces; also composed an overture, *Der Traum ein Leben*, serenade for string orch., violin sonata, etc. His operettas became extraordinarily popular, some also abroad ('The Waltz Dream,' 1907; 'Little May,' 1909, etc.). *Rund um die Liebe* played 275 performances in Vienna (1914-15).

STRAUSS (1) **Joseph** (1793-1866): b. Brünn, d. Karlsruhe; violinist, conductor and composer; active as a conductor in Temesvár, Brünn, Strassburg, Mannheim, Karlsruhe, etc. He composed several operas, incidental music, an oratorio, *Judith*, a string quartet, songs and violin pieces. (2) **Johann, Sr.** (1804-1849): b. Vienna, d. there; one of the most popular of all composers of dance-music, though his son, of the same name, obtained the favor of the public to an even higher degree. He was largely self-educated in music, but in 1825 had already founded his own dance orchestra and began to introduce his waltzes, which soon made him the hero of the day. In 1833 he began concertizing with his excellently drilled orchestra, visiting Paris, London, etc., in 1837. In 1835 he assumed charge of the music at the Austrian court balls. His opus numbers total 479, chiefly representing marches, potpourris, etc. A complete edition was issued by Breitkopf & Härtel (1889), edited by his son Johann. *Ref.*: II. 455, 460; III. 21, 230; IX. 235. (3) **Johann, Jr.** (1825-1899): b. Vienna, d. there; founded his own orchestra in 1844, but assumed charge of his father's when the latter died. He concertized largely and successfully in St.

Petersburg, Berlin, London, Paris and America. In 1863 he married the singer JETTY TAEFFZ and turned his orchestra over to his brothers JOSEPH and EDUARD. As a composer he followed in his father's footsteps. His 'Blue Danube' waltz has become Austrian (or, more specifically, Viennese) folk-music, while many of his other waltz creations have become immensely popular (*Künstlerleben*, *Wiener Blut*, *Bei uns z' Haus*, etc., etc.) and some of them have been effectively arranged as concert pieces for piano (Taussig, etc.). S. also wrote a number of operettas, *Indigo* (1871), *Der Carneval in Rom* (1873), *Die Fledermaus* (1874), *Cagliostro* (1875), *Methusalem* (1877), *Blindkuh* (1878), *Das Spitzentuch der Königin* (1880), *Der lustige Krieg* (1881), *Eine Nacht in Venedig* (1883), *Der Zigeunerbaron* (1885), *Simplicissimus* (1887), *Ritter Pasman*, opera (1892), *Fürstin Ninetta* (1893), *Jabuka* (1894), *Waldmeister* (1895), and *Die Göttin der Vernunft* (1897), all successful. A ballet, *Aschenbrödel*, was found in MS. after his death. S.'s waltzes are notable for piquant rhythm, melodic distinction and a subtle orchestration which even Brahms and Bülow have praised. (4) **Joseph** (1827-1870): b. Vienna, d. there; brother of (3); director of the latter's orchestra (1863) and also composer of dance music, yet not with his brother's distinction and skill. Some of his operettas have been given in Vienna (*Das Teufelsmüchel*, 1908). (5) **Eduard** (1835-): b. Vienna; succeeded (4) as conductor of their father's orchestra and dissolved it in New York (1901) after a continued existence of 78 years. S. has composed some 318 dances and, together with his son Johann, who writes dance music as well, is established in Berlin as conductor of popular concerts. (6) **Richard** (1864-): b. Munich; son of FRANZ S. (1822-1905), waldhorn player and court musician in Munich. He became a pupil of court Kapellmeister W. Meyer in Munich, and first attracted attention with a string quartet, op. 2 (1881) and a symphony in D minor (unpublished, but performed by Levi). During 1883 and 1884 his C min. overture was performed under Radecke (Berlin) and his Serenade for 13 wind instruments under Bülow in Meiningen. In 1885 he succeeded Bülow as conductor of the Meiningen orchestra, in 1886 went to Munich as third conductor of the court orchestra, and in 1889 to Weimar as Hofkapellmeister. In 1894 he returned to Munich, and 1898 went to Berlin to conduct the court orchestra, becoming Generalmusikdirektor in 1908. His published works include 5 piano pieces, op. 3; do. (*Stimmungsbilder*), op. 9; a *Burleske* for piano and orchestra; piano sonata, op. 5; 'cello sonata, op. 6; violin sonata, op. 18; violin con-

certo, op. 8; a concerto for Waldhorn, op. 11; *Wanderers Sturmlied*, for 6-part chorus and orchestra, op. 14; *Tailleur*, for soli, chorus and orchestra (1903); a piano quartet, op. 13; a suite for 13 wind instruments, op. 4; a symphony in F minor, op. 12; the symphonic poems *Aus Italien* (op. 16), *Don Juan* (op. 20, 1889); *Tod und Verklärung* (op. 23, 1890); *Macbeth* (op. 24, 1891); *Till Eulenspiegels lustige Streiche* (op. 28, 1895); *Also sprach Zarathustra* (op. 30, 1896); *Don Quixote* (Variations, op. 35, 1898); and *Ein Heldenleben* (op. 40, 1899); *Sinfonia domestica* (op. 53, 1904), and the *Alpensinfonie* (1915). His operas are *Guntram* (Weimar, 1894), *Feuersnot* (Dresden, 1901), *Salome* (Dresden, 1905), *Elektra* (Dresden, 1909), *Der Rosenkavalier* (Dresden, 1911), *Ariadne auf Naxos* ([Interlude to Molière's *Bourgeois gentilhomme*] Stuttgart, 1912), to which must be added the pantomime-ballet *Josephs Legende*, produced in Paris, 1914. He has also composed many widely sung songs, 'German motets,' a cappella choruses and marches for military band, and has revised Gluck's *Iphigenia auf Tauris*. In 1894 Strauss married the singer PAULINE DE AHNA, who created the rôle of Freilicht in *Guntram*. Ref.: III. 213ff, 249ff; songs, V. 338ff; choral works, VI. 348ff; piano music, VII. 324; chamber music, VII. 465f, 590, 597f; horn concerto, VII. 604; orchestral works, VIII. 383ff; operas, IX. 433ff; ballet, X. 204f; mus. ex., XIV. 60, 63; portrait, III. 214; MS. facsimile, IX. 436; mus. ex., XIV. 60, 63; portrait, III. 214; MS. facsimile, IX. 436. For general references see individual indexes. (7) **Edmund von** (1869-): b. Olmütz; educated in Vienna; theatre conductor in Prague, Lübeck and Bremen; Kapellmeister at the Royal Opera, Berlin, and since 1910 also conductor of the Blüthner Orchestra; composer of songs and duets.

STRAVINSKY, Igor (1882-): b. St. Petersburg; first attracted attention with his ballets *Petrouchka*, *L'oiseau de feu* and *Le sacre du printemps*, performed by Diaghileff's Ballet Russe in Paris, London, New York, etc. He also prod. a fairy opera *Le Rossignol* (Paris, 1914), as well as a brilliant orchestral composition, *Feu d'artifice*, also a string quartet and other chamber music, and songs (op. 2, *Faune et Bergère*). Ref.: III. xx-f, 128, 155f, 161ff; VI. 396; VII. 362; VII. 467; IX. 390, 415; mus. ex., XIV. 132.

STREATFIELD, R. A.: contemporary English writer on music; author of 'Masters of Italian Music' (New York, 1895), 'The Opera' (London, 1897), 'Modern Music and Musicians' (London, 1906), 'Handel' (London, 1909), 'Life Stories of Great Composers' (Phila., 1910). Ref.: (cited) IX. 2.

STREICHER (1) **Johann Andreas** (1761-1833): b. Stuttgart, d. Vienna;

pupil of the Karlschule with Schiller, with whom he ran away. He married NANETTE STEIN (1769-1833, b. Augsburg, d. Vienna), the daughter of the piano manufacturer Andreas Stein (q.v.), removed the latter's factory to Vienna and devoted himself to the study of instrument-making. He invented, apparently simultaneously with the Englishman Robert Wornum, the piano action in which the hammers strike from above, which was imitated by Pape and became a permanent feature of piano mechanism. From 1798 to his death Beethoven stood in friendly relation to S. (cf. B.'s letter to Frau Nanette [von] Streicher, Thayer's *Beethoven*). Ref.: II. 142. (2) **Theodor** (1874-): b. Vienna, great-grandson of (1) and Nanette Stein; son of the quondam owner of the Vienna piano firm, EMIL S., studied to be an actor, then singing with F. Jäger, Sr., in Vienna and Knieise in Bayreuth, also counterpoint with Schulz-Beuthen in Dresden, and instrumentation with F. Löwe in Berlin. He composed songs (texts from *Des Knaben Wunderhorn*, Hafiz and modern poets), also choral works (*Mignons Exequien*, with orch., 1907, *Kriegs- und Soldatenlieder*, male chorus and orch., *Wanderers Nachtlied*, male chorus, etc.), scenes and pictures from Goethe's *Faust* (Faust's monologues, for string sextet), etc. Ref.: III. 268; VII. 156, 158.

STRELETZKI, Anton [pseudonym of a Mr. Burnand] (1859-): b. Croydon, England; pianist; studied at the Leipzig Cons. and with Clara Schumann; known in America as a concert pianist; composed a large amount of popular piano music.

STRICKLEN, Edward G.: contemp. American composer resident in San Francisco; wrote music of 'The Green Knight' (grove play), etc.

STRIGGIO (1) **Alessandro** (1535- [?]): b. Mantua; was one of the first composers of intermedias. He was first attached to court of Cosimo de' Medici, Florence, later court *Maestro di cappella* at Mantua. Among his intermedias are *Psiche ed Amore* (1565) and *L'amico fido* (1569, not preserved). He wrote various others for courtly weddings and festivities, notably the wedding of *Francesco de' Medici* and Bianca Cappello, 1597 (in collaboration with Strozzi, Caccini and Merulo); as well as a number of madrigals, of which were printed 2 books 6-part (1560, several editions), 5 books 5-part (1560-97), *Il cicalamento delle donne al buccato, e la caccia etc.* (in imitation of Jannequin's manner, 1567, etc.), *Di Hettore Vidue ed' Alessandro Striggio ed' abtri . . . madrigali a 5 e 6 voci* (1566), and others in collections. After 1567, S. was in Paris and England. Ref.: I. 276f; VII. 376. (2) **Alessandro** (also called *Alessandrino*) (16th-17th cent.): son of (1) and celebrated as a player on

the violin and lira. He was at the court of Mantua (1607); was the librettist of Monteverdi's *Orfeo*; and published (1596-97) the third book of his father's 5-part madrigals.

STRINASACHI, Regina (1764-1839): b. near Mantua, d. Dresden; noted violin player; studied at the Conservatorio della Pietà, Venice. She married the celebrated cellist J. C. SCHLICK. Mozart composed for her his B-major violin sonata.

STRINDBERG, August, Norwegian dramatist. *Ref.*: III. 77, 105.

STRONG, George Templeton (1855-): b. in New York; composer, who studied at the Leipzig Cons.; teacher at the New England Cons., 1891-92; since resident in Switzerland; composer of 2 symphonies, a symphonic poem, 'The Haunted Mill' for chorus, etc.

STROZZI (1) Pietro (16th cent.): Florentine composer; co-creator of the *stile rappresentativo*; set to music Caccini's libretto, *La Mascarada degli accetti*, in 1595. See *Striggio*. (2) [Abbate] **Gregorio** (17th cent.): apostolic protonotary at Naples; pub. *Elementarum musicæ præcis* (1683) and *Capricci da suonare sopra cembali ed organi* (1687).

STRUBE, Gustav (1867-): b. Ballenstedt, Harz; violinist; studied with Brodsky, Reckendorf, Reinecke and Jadassohn at the Leipzig Cons.; violin teacher at the Mannheim Cons.; joined the Boston Symphony Orchestra, 1891; director of the summer concerts and assistant director of the Music Festival at Worcester; violin teacher at the Peabody Cons., Baltimore, 1913; composer of 2 symphonies, 3 overtures, 2 symphonic poems, rhapsody for orchestra, 2 violin concertos, a string quartet, a suite for piano and violin, 'Iphigenia's Prayer,' for soprano and orchestra, 'Hymn to Eros' for chorus and orchestra, etc.

STRUNGK (or Strunck), Nikolaus Adam (1640-1700): b. Brunswick, d. Dresden; violinist and prolific composer of operas; in 1682 became chamber musician to Duke Ernst August of Hanover, with whom he travelled to Italy and called forth Corelli's admiration by his double-bowing (with *scordatura*). Played and conducted in Vienna, Dresden, Leipzig, Hamburg, where he produced two German operas. For Leipzig he wrote 16 operas in all, and for Dresden an Easter oratorio (1688). *Ref.*: VII. 392, 412; IX. 30, 47.

STRUSS, Fritz (1847-): b. Hamburg; violinist; studied with Unruh, Auer and Joachim; successively member of the Royal Chapel of Schwerin and Berlin; Royal concert-master in Berlin from 1887, and for some time teacher at the Scharwenka-Klindworth Cons.; has composed pieces for violin.

STUART, Leslie (Thomas A. Barrett) (1866-): b. Southport, England; composer; organist at Roman

Catholic Church, Salford, for 7 years; wrote songs for Signor Foli, including 'Rip Van Winkle,' 'The Bandolero' and others; wrote a number of musical comedies for the London stage, including 'Soldiers of the Queen' (1895-96), 'Florodora' (1899), 'The Silver Slipper' (1901), 'The Belle of Mayfair' (1906), 'The Slim Princess' (1910), and others, also successful in the United States.

STUCKEN, Frank Valentin van der. See VAN DER STUCKEN.

STUMPF, Karl (1848-): b. Wiesentheid, Lower Franconia; philosopher and theologian, also musicologist; author of *Tonpsychologie* (vols. 1 and 2, 1883, 1890), regarded as the first step beyond Helmholtz's theory, transferring the scientific explanation of acoustic phenomena from the realm of physics to that of psychology. His work, unfortunately, has not as yet progressed to the development of the sense of sound. Other important books by S. are *Über den psychologischen Ursprung der Raumvorstellung* (1873); *Die pseudo-aristotelischen Probleme* (1897); *Geschichte des Konsonanzbegriffs* (1. Altertum, 1897) and *Die Anfänge der Musik* (Leipzig, 1911). He has also written articles in various journals. *Ref.*: cited, I. 22.

STUNTZ, Joseph Hartmann (1793-1859): b. Arlesheim near Basle, d. Munich; prod. operas at Milan, Venice, etc.; chorus-master at the Munich Court Opera, 1824; succeeded his teacher, Peter von Winter, as court cond. in 1826; brought out 3 German operas and a ballet in Munich; wrote much church music; and pub. 2 overtures, a string quartet, male choruses, and vocal 2-part nocturnes.

SUARD, Jean Baptiste Antoine (1734-1817): b. Besançon, d. Paris; member of the Academy. In the controversy between Piccini and Gluck he was a warm defender of the latter (in the *Journal de Paris* and *Mercur de France*, etc.). He also wrote *Mélanges de littérature* (1803). *Ref.*: IX. 28.

SUCCO (1) Reinhold (1837-1897): b. Görlitz, d. Breslau; studied at the Berlin Akademie; organist of the Thomaskirche, 1863; teacher of theory at the Hochschule, 1874; Senator of the Royal Academy of Arts, 1888; composer of sacred and secular vocal works, and organ pieces. (2) **Friedrich** (1868-): b. Berlin; clergyman who wrote *Rhythmischer Choral, Altarweisen und griechische Rhythmik* (Gütersloh, 1906).

SUCHER (1) Joseph (1843-1908): b. Döbör, Hungary, d. Berlin; conductor; studied in Vienna, and was conductor of the Académic Gesangverein and coach at the court opera there; later conductor at the Komische Oper; became conductor at the Leipzig Stadttheater, 1876, and for Pollini at Hamburg in 1878; conductor at the Royal Opera, Berlin, 1888-99. (2) **Rosa Hasselbeck**

(1849-): b. Velburg, Upper Palatinate; wife of (1); singer, prima donna in Hamburg and at the Royal Opera, Berlin, while her husband was conductor there; especially noted as Isolde and Sieglinde; wrote *Aus meinem Leben* (1914); singing teacher in Vienna since 1909.

SUDA, Stanislaus (1865-): b. Pilsen; composer of Czech operas produced in Pilsen, Prague and Brünn.

SUK (1) Váňa (1861-): b. Kladno, Bohemia; studied at Prague Cons. (1879); conductor at theatres in Kieff and Moscow (1881-84); since 1906 conductor of the Imperial opera at Moscow. His opera *Der Waldkönig* was performed in Kieff and Kharkoff, 1900, in Prague, 1903. He also composed a symphonic poem *Johann Huss*, serenade for string orchestra and lesser works. *Ref.*: III. 181. (2) **Joseph** (1874-): b. Křecovíc, Bohemia; pupil of his father, a school teacher, and the violin school of Prague Cons.; studied theory with Knittl and Stecker, composition with Ant. Dvořák (whose daughter he married); second violin of the Bohemian String Quartet since 1892. S.'s compositions include an orchestral suite (after the fairy tale 'Raduz and Mahulena'), symphonic poems *Praga* (1905) and *Asrael*; chamber music, piano compositions, choral works and choruses, songs and duets. *Ref.*: III. 182f; VIII. 382; portrait, III. 178.

SULLIVAN, [Sir] Arthur (1842-1900): b. London, d. there; pupil of Royal Academy of Music and the Leipzig Conservatory (1858-61); succeeded Bennett as professor of composition at the Royal Academy, 1865; was director of National Training School of Music, 1876-81; knighted in 1883. His compositions include an overture and incidental music to Shakespeare's 'Tempest,' 'Merchant of Venice,' 'Merry Wives of Windsor,' 'Henry VIII' and 'Macbeth' (1888); the ballet *L'Isle enchantée* (1864); a symphony and overtures for orchestra; oratorios, among them 'The Martyr of Antioch' (1880); cantatas ('The Golden Legend,' Leeds, 1886); compositions for piano, for piano and 'cello and songs. His operettas have been extremely successful in England and in America, and have even been partly so in Germany ('Mikado'). Of these the best known are 'Box and Cox,' 'H.M.S. Pinafore,' 'Pirates of Penzance,' 'Patience,' 'Iolanthe' 'The Mikado' (1885), 'The Yeomen of the Guard' (1888), and 'The Rose of Persia' (1899). He also prod. a grand opera, 'Ivanhoe' (1891), and the ballets 'Victoria' and 'Merric England' (1897). *Ref.*: III. ix, 91, 415f; IV. 175f, 179, 457; V. 326f; VI. 206f, 322; IX. 235; mus. ex., XIV. 169; portrait, III. 424; VI. 202.

SULLY - PRUDHOMME, contemp. French poet. *Ref.*: III. 293.

SULZER (1) Johann Georg (1720-

1779): b. Winterthur, d. Berlin, where he had been professor at the Joachimsthal Gymnasium and the Ritterakademie; pub. a report on Hohlfeld's Melograph for the Akademie (1771); *Pensées sur l'organe . . . des sciences et des beaux-arts* (1757); *Allgemeine Theorie der schönen Künste* (1772), supplemented by Blankenburg, 1796-98, and Dyck and Schatz, 1792-1806. (2) **Salomon** (1804-1890): b. Hohenems, Vorarlberg, d. Vienna; studied composition with Seyfried at Vienna and was cantor at the chief synagogue there after 1825; regenerated the Jewish song service by adapting the old religious melodies; professor of singing at the Cons., 1844-47; received the gold medal for science and art; also the Order of Franz Joseph, 1868; wrote *Schir Zion*, Hebrew hymns; *Dudaim*, songs for school and home; Psalms, etc. (3) **Julius** (1834-1891): b. Vienna, d. there; son of (2); violinist; Kapellmeister at the Hofburgtheater at Vienna in 1875; prod. several operas, a 'symphonic tone-painting,' piano music, and songs.

SUPPÉ, Franz von [FRANCESCO EZECHIELE ERMENEGILDO CAVALIERE SUPPÉ DEMELLI] (1819-1895): b. Spalato, Dalmatia, d. Vienna; studied at Vienna Cons. with Sechter and Seyfried; theatre conductor in Vienna (first Josephstädter Theater, then [till 1862] Theater an der Wien, then Theater an der Leopoldstadt [1865]). He composed some 211 works for the stage, among them 31 operettas; also a mass, a requiem, a symphony, quartets, overtures (that to 'Poet and Peasant' became immensely popular), songs, etc. His reputation rests on his catchy operettas in the style of Offenbach. They include *Der Apfel* (1834), *Das Mädchen vom Lande* (1847), Paragraph 3 (1858), *Das Pensionat* (1860), *Die Kartenschlägerin*, *Zehn Mädchen und kein Mann* (1862), *Flotte Bursche* (1863), *Das Korps der Rache* (1863), *Pique-Dame* (1864), *Franz Schubert* (1864), *Die schöne Galathea* (1865), *Leichte Kavallerie* (1866), *Freigeister*, *Cannabas*, *Banditenstreiche* (1867), *Frau Meisterin* (1868), *Isabella*, *Die Prinzessin von Dragan* (1870), *Fatinitza* (1876), *Der Teufel auf Erden* (1879), *Boccaccio* (1879), *Donna Juanita* (1880), *Der Gaskogner* (1881), *Herzblätchen* (1882), *Die Afrikareise* (1883), *Des Matrosen Heimkehr* (1885), *Bellmann* (1887), *Die Jagd nach dem Glücke* (1888), and two unfinished ones, also 180 farces, ballets, etc. *Ref.*: III. 22; IX. 235.

SURIANO (or Soriano), Francesco (1549-1620): b. Rome, d. there; studied under Nanini and Palestrina; *maestro* at Luigi de Francesi in 1581; at S. Maria Maggiore in 1587; at S. Giovanni in Laterno, 1599; again at S. Maria Maggiore next year; at St. Peter's, 1603; pub. much church music, including books of 4- and 5-part madrigals, 4- to 8-part masses, 8- to 16-part motets and

psalms, a 3-part villanelle, a 4-part Magnificat and a Passion, during the years 1581-1619. Under commission of the publisher, Raimondi, he undertook with Felice Anerio a revision of the Gradual (Editio Medicea) in the spirit of those previously undertaken by Palestrina and Zoilo, but not based on their manuscript (1614). Cf. Palestrina.

SUSATO (1) **Johannes** (15th cent.): b. probably in Westphalia; supposed to have lived in Cologne. All that is known of him is at second hand, but he is referred to by many writers of his own and a later period as a learned authority on music. (2) **Tielmann, Tylman, or Thielmann** (16th cent.): lived in Antwerp and probably a son of (1); noted printer of music; musician in the Antwerp Cathedral, 1531; then founded a music printing establishment, 1543, which grew to big dimensions. He himself composed some chansons and motets. (3) **Jacques** (?-1564): son of (2), whom he succeeded in the ownership and management of the music-printing establishment.

SÜSSMAYR, Franz Xaver (1766-1803): b. Schwabenstadt, Austria, d. Vienna; is known because of his relations with Mozart, whose pupil he was, and whose *Requiem* he completed after sketches left by the master. It has been established that the *Sanctus* of the Requiem is altogether by Süßmayr. S. himself wrote a number of operas, of which *Soliman II, Der Spiegel von Arkadien* (1795) and *Der Wildfang* were printed. He became conductor at the Vienna National-theater in 1792, second conductor of the Court Opera in 1794. Ref.: II. 125; VI. 330; VII. 425.

SUTER, Hermann (1870-): b. Kaiserstuhl, Switzerland; studied in Zürich, Basle, Stuttgart and Leipzig conservatories; active from 1892-1902 in Zürich as music teacher, organist and conductor. He has become widely known as the conductor of the Basle music festival of the *Allgemeiner Deutscher Musikverein* (1903). His compositions include two string quartets, a symphonic poem, *Walpurgisnacht*, many choral works and songs.

SUTOR, Wilhelm (1774-1828): b. Edelstetten, Bavaria, d. Linden, near Hanover; studied with Valesi; was at first court tenor to the Prince-bishop of Eichstädt, then chorus director at the court theatre at Stuttgart, 1806; court Kapellmeister at Hanover, 1818. He wrote for Hanover the operas *Appolos Wettgesang, Pauline, Das Tagebuch*; the oratorio *Der Tod Abels*; also wrote music for 'Macbeth,' etc.

SUTTERHEIM, Baron von (18-19th cent.): friend of Beethoven, to whom the master dedicated one of his last quartets (C-sharp minor). Ref.: VII. 528.

SVENDSEN (1) **Oluf** (1832-1888): b. Christiania, d. London; flute virtuoso, pupil of the Brussels conservatory, and professionally active in London, where from 1867 on he was a teacher at the Royal Academy of Music. (2) **Johann Severin** (1840-1911): b. Christiania, d. Copenhagen; pupil of his father, GULDBRAND S., and the Leipzig Conservatory (David, Hauptmann, Richter, Reinecke); travelled in Denmark, Scotland, Faroe Islands, Iceland and England; lived in Paris, 1868-69; was concert-master of the Euterpe concerts, Leipzig, 1871-72; married an American in New York, 1871; was conductor of the Musical Society concerts in Christiania, 1872-77; travelled until 1880 (Rome, London, Paris) and in 1883 became court conductor in Copenhagen; retired 1908. He composed for orchestra 2 symphonies; 4 Norwegian rhapsodies; the 'legend' *Zorahayde*, overture to 'Romeo and Juliet,' prelude to Björnsen's *Sigurd Slembe*, marches, etc.; also string quartets, a string quintet and octet; concertos for 'cello and for violin; songs, piano and orchestra arrangements; and the celebrated *Romanza* in G major for violin with orchestra. Ref.: III. xv, 88; VIII. 351ff; mus. ex., XIV. 24.

SWEELINCK, Jan Pieters (1562-1621): b. Deventer or Amsterdam, d. last-named place; pupil of Zarlino in Venice; historically important as the founder of the organ fugue, which he built up on a single theme to which other themes were gradually added, their development growing increasingly more complicated and reaching their climax toward the end of the composition. None of his numerous pupils—he was called 'the maker of German organists'—attempted to emulate him. Only Johann Sebastian Bach was destined to bring this form to perfection. S. wrote organ pieces, and choral music, sacred and secular, including *Psaumes de David à 4-8 parties* (1604-23); *Rimes françaises et italiennes à 2-3 part, avec chansons à 4 part* (1612), and others. Ref.: I. 358ff; VI. 427, 429, 446; VII. 16, 21; portrait, VI. 426.

SWIETEN, Gottfried, Baron of (1734-1803): b. Leyden, d. Vienna; was director of the Imperial court library in last-named city; translated and adapted the texts of Haydn's 'Creation' and 'The Seasons' from English into German; induced Mozart to revise the instrumentation of the works of Handel; and was a patron of the youthful Beethoven (who dedicated first symphony to him) during the latter's first Vienna period. C. P. E. Bach wrote at the request of S. the six string quartets of 1773 which were of such value in the further development of the quartet. Ref.: II. 91; VI. 259.

SWOBODA (1) **August** (19th cent.): Viennese music teacher; pub. *Allgemeine Theorie der Tonkunst* (1826),

Sylvester

Harmonielehre (2 vols., 1828-29), and *Instrumentierungslehre* (1832). (2) **Adalbert Victor** (1823-1902): b. Prague, d. Munich; *Dr. phil.*, professor; founder of the *Neue Musikzeitung*, 1880, and its editor till his death; also pub. an *Illustrierte Musikgeschichte* (2 vols., 1893).

SYLVESTER, Pope. *Ref.*: VI. 6.

SYMMESE, [Rev.] **Thomas**: Colonial American divine. *Ref.*: (quoted on early American musical conditions) IV. 16, 18, 21, 26f, 232f.

SYMONDS, **John Addington**. *Ref.*: (quoted) I. 64, 188, 258ff, 268.

SYMONS, **Arthur**. *Ref.*: (quoted) II. 153, 159, 160, 169.

SYMPSON. See **SIMPSON**.

SYRMEN, **Maddalena** (b. Venice, 1735): studied with Tartini; appeared as a violinist at Paris and London with much success. She married the violinist **Ludovico S.**, musical director of the church at Bergamo. Both together have composed string quartets, violin concertos, trio sonatas and a violin duet.

SZANTO, **Theodor** (1877-): b. Vienna; pupil of Chován, Kössler (Pesth); pianist in Paris. He has composed a violin sonata in the Hungarian style, brilliant piano pieces, and has made concert transcriptions of Bach organ compositions for the piano.

SZELL, **Georg** (1897-): b. Budapest; pupil of Mandyczewski, J. B. Förster, and Richard Robert (piano); pianist and composer, who made his debut with sensational success in Vienna in 1907, playing also in Dresden, Munich, Prague and other cities. He has composed an overture, a symphony in B major, a rondo for piano and orchestra, a piano quintet and other pieces.

Szymanowski

SZEKELY, **Imre** (1823-1887): b. Matyasfalva, Hungary, d. Pesth; pianist; known on the concert stage in London, Paris, Hamburg, etc.; teacher in Pesth from 1852; composer of many works for orchestra, piano and string ensembles.

SZENDY, **Arpad** (1863-): b. Szarvas (Bekes); is a pupil of Gobbi, Liszt and Köhler at the Pesth National Academy of Music; since 1890 teacher of piano there (master-school); composer of piano pieces in the Hungarian national style and the editor of classical editions. *Ref.*: III. 197.

SZOPSKI, **Felician** (1865-): b. Krzeszowice; pupil of Zelenki in Cracow and H. Urban in Berlin; during 1897-1906 teacher at the Cracow Cons., since then at Warsaw Cons.; music critic and composer; has written songs, piano pieces and an opera, 'The Lilies.'

SZTOJANOVICS (1) **Eugen**: composer of 5 Hungarian operettas, 5 ballets and an opera (*Nina*, 1898), for Pesth. (2) **Peter**. See **STOJANOVITS**.

SZYMANOWSKA, **Maria** (née **Wolowska**) (1790-1831): b. Poland, d. St. Petersburg; piano virtuoso; studied under Field at Moscow; lived in Warsaw and made tours in Germany, 1815-30; also gave concerts at St. Petersburg, where she was made court pianist; pub. *Studies*, 24 *Mazurkas*, a *Nocturne*, *Le murmure*, and other pieces which were approved by Schumann.

SZYMANOWSKI, **Karol** (1883-): b. at Timoshevka, near Kieff; pupil of S. Noskowski in Warsaw; has composed piano works, Chopinesque in style and of impressionistic character. He has also written piano sonatas, a sonata for violin, two symphonies, a concert overture and songs.

Tabourot

TABOUROT, Jean (1519-1595): b. Dijon, d. Langres; published an *Orchésographie* (1589, 1596), a curious method book for dancing and playing of fife and drum.

TACCHINARDI (1) **Nicola** (1772-1859): b. Legnano, d. Florence; operatic tenor of repulsive exterior, but extraordinarily beautiful voice; sang in Italy and at the Italian Opera of Paris, also singer at the Florentine court; pub. vocal exercises, also *Dell' opera in musica sul teatro italiano e de suoi difetti*. His daughter was the famous **FANNY PERSIANI** (q.v.). (2) **Guido** (1840-): b. Florence; son of (1); pupil of Teodulo Mabellini; teacher, since 1891 director of the Real Istituto Musicale, Florence; composer of church music, orchestral pieces, concertos for violin and for 'cello, and author of theoretical treatises (*Grammatica musicale*, 3rd ed., 1912, etc.). (3) **Alberto**: contemporary theorist; pub. *Acustica musicale* (1911) and *Ritmica musicale* (1910).

TACITUS. *Ref.*: (cited) X. 76.
TADOLINI, Giovanni (1793-1872): b. Bologna, d. there; studied composition with Mattei and singing with Babini; accompanist and chorus-master at the Théâtre des Italiens, Paris, under Spontini in 1811-14 and again 1830-39; meantime prod. a number of operas in Italy, including *La Principessa di Navarra* (Bologna, 1816); *La fata Alcina* (Venice, 1815); *Il Credulo deluso* (Rome, 1817); *Tamerlano* (Bologna, 1818); *Il finto molinaro* (Rome, 1820); *Moctar* (Milan, 1824); *Mitridate* (Venice, 1826), and *Almanzor* (Trieste, 1827). T. wrote romances, cantatas and canzonets; a trio for piano, oboe, and bassoon, etc. *Ref.*: IX. 133.

TAFFANEL, Claude-Paul (1844-): b. Bordeaux; noted flutist; pupil of Dorus and in composition of Reber; third *chef d'orchestre* at the Paris Opéra; director of the Paris Cons. concerts, 1892-1903; professor of flute-playing at the Conservatoire from 1892.

TAG, Christian Gotthilf (1735-1811): b. Bayerfeld, Saxony, d. Niederzweñitz; studied at the Dresden *Kreuzschule*; cantor in Hohenstein; wrote chorale preludes (1783, 1795, with organ symphony), 72 cantatas, 11 masses, motets, hymns, etc., and several books of songs, including a dramatic scene and a 4-part hymn.

Taglioni

TAGLIAFICO, Joseph-Dieudonné (1821-1900): d. Nice; celebrated singer, made his début at the Italian Opera in Paris; sang also at the Imperial Russian Opera; stage manager at Covent Garden opera, London; songwriter and critic.

TAGLIANA, Emilia (1854-): b. Milan; coloratura soprano who studied at the Conservatoire and with Lamperti, later with Richter; sang in Italian cities, in Paris, Odessa and Vienna; court chamber singer in Berlin, and sang *Carmen* for the first time there.

TÄGLICHSECK, Thomas (1799-1867): b. Ansbach, d. Baden-Baden; violinist in the orchestra of the Munich theatre, also substitute conductor, made concert tours and was Kapellmeister to the Prince of Hohenzollern-Hechingen; lived in Strassburg, Löwenburg and Dresden; wrote fantasies, variations, etc., for violin and piano (also orch.), an orchestral mass, male choruses, 2 symphonies, other violin pieces, songs, etc.

TAGLIETTI, Giulio (17th cent.): Italian composer of instrumental music. *Ref.*: VII. 478.

TAGLIONI (1) **Salvatore** (17th-18th cent.): b. Italy; Italian ballet-master, engaged at the Swedish Royal Opera, Stockholm, where his daughter, Maria T. (3), was born. He was influenced by the reform ideas of Noverre and gave his daughter the benefit of a thorough training, which was the foundation of her phenomenal success. *Ref.*: X. 151, 152, 161. (2) **Ferdinando** (b. Naples, 1810): church *maestro*, conductor of the municipal orchestra at Lanciano, concert-master at the San Carlo Theatre, Naples; imprisoned for political offenses; then editor of the Naples *Gazetta musicale*, established historical concerts and founded a choral singing school. He wrote advocating compulsory musical education in primary and normal schools (1865), and several text-books for the teaching of choral singing in schools, etc.; also *Disegno di un corso di estetica musicale* (1873). (3) **Maria** (1804-1884): celebrated ballet dancer; b. Stockholm, d. Marseilles; daughter of (1); made her début in Venice and subsequently celebrated triumphs in Paris, Stuttgart, Munich, London, etc., until the appearance of Ellsler began to diminish her

Tagore

fame (1847). *Ref.*: X. ii, 151, 152ff, 156, 157, 193.

TAGORE, Rajah Sourindro Mohun: writer on Hindu music; pub. 'A Few Lyrics of Owen Meredith Set to Hindu Music' (Calcutta, 1877), 'A Few Specimens of Indian Songs' (ib., 1879), and 'Hindu Music from Various Authors' (ib., 1882, 2 parts).

TAINE, H. A. *Ref.*: (quoted) II. 112.

TAKATS, Michael (1863-1913): b. Nagyvarad, Hungary; d. Keszthely; celebrated heroic tenor at the Budapest court opera from 1885; sang also at Bayreuth.

TALBOT, Howard (pseudonym for **Richard Lansdale Munkittrick**) (1865-1911): b. New York; composer or joint composer (with P. A. Rubens, Lionel Monckton, etc.) of 13 musical comedies, including 'A Chinese Honey-moon,' 'Miss Wingrove,' 'The Blue Moon,' 'The White Chrysanthemum,' 'The Girl Behind the Counter,' 'The Three Kisses,' 'The Belle of Brittany,' 'The Arcadians,' 'The Mousmé,' etc., prod. in London, New York and elsewhere (1894-1913). *Ref.*: III. 433.

TALLIS, Thomas (ca. 1520-1585): d. London; organist and composer to the Tudor courts of Henry VIII and his children; obtained with the organist Byrd the privilege of printing music and ruled music paper in 1575, when they pub. their first work, *Cantiones quae ab argumento sacrae vocantur, 5 et 6 partium*, containing 16 motets by T. and 18 by Byrd; composed a 'Song of 40 Parts,' entitled *Spem in alium non habui*. In Barnard's 'First Book of Selected Church Music' (1641) is a First Service or Short Service (*Venite, Te Deum, Benedictus, Kyrie, Credo, Sanctus, Gloria, Magnificat, and Nunc dimittis*, all in 4 parts), Preces, Responses, etc., often republished (by Rimbault, Novello, Jebb); examples of his music are also in J. Day's 'Morning and Evening Prayer' (1560), Boyce's 'Cathedral Music' and the histories by Hawkins and Burney. Rimbault repub. the 'Order of Daily Service, with the Musical Notation'; other works in MS. at Oxford, Cambridge, and London. *Ref.*: I. 305; VI. 136, 448f.

TALON, Pierre (1721-1785): b. Rheims, d. Paris; 'cellist in the Royal Orchestra, Paris; pub. six 4-part symphonies written for 3 violins and bass (the continuo being obligato), (op. 1 and 5, 1753, 1767), trios for violin, 'cello and continuo (op. 3 and 4) and a quatuor for violin, oboe, 'cello obligato and continuo (op. 2, 1761).

TAMAGNO, Francesco (1851-1903): b. Turin, d. Varese, near there; celebrated tenor; made debut in Palermo in his teacher Pedrotti's 'Masked Ball,' 1872. After achieving fame by substituting in Donizetti's *Poliuto*, he sang in London, Italy, Spain, Portugal, Paris, and with Patti in America; cre-

ated the rôles of Ernani and of Otello (1902). *Ref.*: IV. 142, 144.

TAMARO, Josef (1824-1902): b. Barcelona, d. New York; tenor who studied with Lamperti and from 1876 taught in New York.

TAMBERLICK, Enrico (1820-1889): b. Rome, d. Paris; operatic tenor, sang in Italy, Spain, Portugal, Paris, London and St. Petersburg and the Americas.

TAMBURINI, Antonio (1800-1876): b. Faenza, d. Nice; operatic bass in Italy, Vienna, Russia, London, etc. At first a member of a travelling opera troupe, he achieved a great reputation and was engaged by Barbaja, 1824-32, and later celebrated triumphs by the side of Rubini, Lablache, Persiani, Grisi and Viardot in Paris. He married the singer **MARIETTA GOJA** in 1822. *Ref.*: portrait, IX. 150.

TANAKA, Shohé (19th cent.): Japanese writer on musical theory; trained in Berlin under Spitta; inventor of the 'Enharmonium' (so called by Bülow), a harmonium with absolute (natural) tuning.

TANEIEFF (1) **Alexander Sergeievitch** (1850-): b. St. Petersburg; studied at the University and entered state service; became conductor of the Czar's personal chancery; studied music with Reichel in Dresden and Rimsky-Korsakoff. He wrote an opera, orchestral suites, 2 mazurkas, a festival march, a 'Hamlet' overture, symphonies, 2 string quartets, piano pieces, a *cappella* choruses, etc. *Ref.*: VI. 396. (2) **Sergei Ivanovitch** (1856-1915): b. Govt. of Vladimir, d. Moscow; nephew of (1); studied piano with N. Rubinstein, composition with Tchaikowsky at the Moscow Conservatory, where he later taught and became director in 1885. Before settling in Moscow as teacher he toured Russia with Auer, and lived in Paris, 1877-78. Among his compositions are 4 symphonies, a 'Russian' overture, 6 string quartets, a string trio, 2 string quintets, a piano quartet, a suite for violin and orch., an opera trilogy *Oresteia* (St. Petersburg, 1895), a cantata, choral works, piano pieces and songs. He wrote a treatise on imitative counterpoint in strict style (2 vols.) and translated 2 books of Bussler into Russian. *Ref.*: III. x, xiv, xvii, 142, 143, 148ff; V. 368; VI. 396; VII. 555; IX. 414; X. 224.

TANNHAUSER, minnesinger. *Ref.*: I. 218.

TANSUR, William (ca. 1700-1783): b. Dunchurch, Warwickshire, d. St. Neots; pub. harmonies, psalmodies, musical grammars and dictionaries (1724-71). *Ref.*: (works printed in America) IV. 29f, 45.

TAPPER, Thomas (1864-): b. Canton, Mass.; editor of the 'Musical Record and Review,' 1903-04, and 'The Musician' (Boston), 1904-07; teacher at

the Institute of Musical Art, New York; author of 'A short Course in Music,' 'Harmonic Music,' '100 Rhythmical Studies,' 'The Modern Grand Piano Course,' and other popular works.

TAPPERT, Wilhelm (1830-1907): b. Oberthomaswaldau, d. Berlin; abandoned school teaching for music, 1856; studied at the Kullak Cons., and privately with Dehn; teacher and critic in Glogau from 1858; in Berlin as teacher and musicologist from 1866. He edited the *Allgemeine deutsche Musikzeitung*, 1876-80, collaborated on other musical journals, and pub. *Musik und musikalische Erziehung* (1866), *Musikalische Studien* (1868), *R. Wagner* (1883) and a Wagner-Lexicon containing 'coarse, derivative, hateful and libellous expressions which have been used against the master, his works and his disciples by his enemies' (1887; 2nd ed., 1903); also pub. *Wandernde Melodien* (1890), 54 *Erkdnig-Kompositionen* (1898; 2nd ed., 1906), *Sang und Klang aus alter Zeit* (100 lute pieces, 1906), and collected old tablatures, etc. His library, bought by the Berlin Royal Library, contained 2 manuscripts of 2 valuable works on the history of musical notation. He wrote songs, piano études, etc.

TARANTINI (1) **Gaetano** (1872-): Italian composer of a 3-act opera, *Maritana* (Bari, 1911). (2) **Leopoldo** (1873-): Italian composer of operas (*Manuel Garcia*, Naples, 1904; *Marion de Lorme*, Trani, 1910).

TARLHI, Angelo (1760-1814): b. Naples, d. Paris; studied with Tarantino and Sala; writer of Italian operas produced in Italy and London, and French comic operas produced in France (*D'auberge à auberge*, prod. at Théâtre Feydeau, 1800, also printed in German and prod. in Hamburg and Vienna).

TARDITI, Orazio (17th cent.): monk in Ravenna, organist at Murano, Arezzo, and conductor at Faenza Cathedral; composed masses, motets, psalms, etc. (1639-68).

TARENGHI, Mario (1870-): b. Bergamo; pupil of the Cons. there and at Milan; pianist and director of the Scuolo musicale di Milano; composer of operas, including *Marcella* (Bergamo, 1901), *Gara antica* (Brilla, 1907), *La notte di Quarto* (Genoa, 1910); also piano pieces (variations for 2 pianos on a theme by Schumann) and chamber music. *Ref.*: III. 394.

TARISIO, Luigi (19th cent.): b. Fontanetto, near Milan; connoisseur and dealer in string instruments; collected a great number of fine examples of genuine Amati, Stradivari, Guarneri and other violins in Italy and marketed them in London and Paris (1820-46); also collected fragments of good instruments with which defective ones could be repaired.

TARREGA EICHEA, Francisco

(1854-1909): b. Villareal, d. Barcelona; guitar virtuoso and prolific composer and arranger of music for guitar.

TARTINI, Giuseppe (1692-1770): b. Pirano, Istria, d. Padua; abandoned the priesthood and studied law at Padua in 1710; also studied the violin there, at Assisi, and at Ancona, after hearing Veracini at Venice. He was solo violinist and orchestral conductor in Padua, 1721, chamber musician to Count Kinsky in Prague, 1723-25, founder of a violin-school in Padua, 1728. He was famed for his style of bowing and his discovery of combination sounds; his theory follows that of Rameau and of Zarlino. His many compositions are universally accepted classics; pub. op. 1, *Six Concertos* (1734; 3 repub. in Paris; 3 others repub. there with 2 viola parts added by Blainville, as *Concerti grossi*); also as op. 1, 12 violin sonatas with 'cello and cembalo; op. 2, 6 sonatas for violin, 'cello and cembalo; op. 3, 12 sonatas [with op. 2] for violin and bass; op. 4, *Sei concerti a violino solo*, 2 violini, viola e violoncello o cembalo di concerto, 6 sonatas for violin with basso continuo; op. 5, 6, 7 comprise 6 sonatas each; *Sei sonate a 3, due violini col basso*; op. 9, 6 sonatas; and *L'Arte dell' arco* (reprinted in French by Cartier; also by Choron and by André). The famous 'Devil's Trill' was pub. posthumously. His theoretical works include *Trattato di musica secondo la vera scienza dell' armonia* (1754); *Riposta alla critica del di lui Trattato di musica di Msgr. Le Serre di Ginevra* (1767); *De principi dell' armonia musicale contenuta nel diatonico genere* (1767); *Lettera alla Signora Maddalena Lombardini, inserviente ad una importante lezione per i suonatori di violino* (1770; English by Burney, 1771, and Bremner, 1779; German in 1786); and another treatise, only pub. in a French translation by P. Denis, *Traité des agréments de la musique* (1782). *Ref.*: II. 50; VI. 490; VII. 122 (footnote), 402, 412, 415, 417, 427f, 430; portrait, VII. 398.

TASCA, Baron Pier Antonio (1863-): b. Noto, Sicily. T. has composed four Italian operas, produced in Florence (*Bianca*, 1885), Berlin (*A Santa Lucia*, 1892; *Pergolesi*, 1898) and Noto (*Studenti e sartine*, 1-act comic opera). *Ref.*: III. 369, 371.

TASKIN (1) **Pascal** (1723-1793): b. Theux, d. Paris; successor to Blanchet as maker of clavecins, inventor of improvements on the harpsichord (leather plectrum), etc. (2) **Pascal-Joseph T.**: nephew of (1); upon his recommendation, keeper of musical instruments to Louis XIV. (3) **Henri-Joseph** (1779-1852): b. Versailles, d. there; son of (2); musical page to Louis XVI; pupil of the organist Mme. Couperin, his aunt; composer of trios, a piano con-

certo, caprice for piano and violin; piano pieces and songs. (4) **Alexandre** (1853-1897): grandson of (2); baritone at the Paris Opéra Comique, teacher of operatic singing at the Conservatoire.

TASSO. *Ref.*: I. 327; II. 363; VI. 170; IX. 59.

TATE, Nahum. *Ref.*: IX. 28.

TAUBERT (1) **Karl Gottfried Wilhelm** (1811-1891): b. Berlin, d. there; studied with Neithardt, Berger and Klein; conductor of opera and symphony concerts; royal Kapellmeister, 1845; president of the Akademie after 1875. T. composed the operas *Die Kirmess* (1832); *Der Zigeuner* (1834); *Marquis und Dieb* (1842); *Joggeli* (1853); *Macbeth* (1857); *Cesario* (1874); music to Shakespeare's 'Tempest' (Darmstadt, 1891); to Euripedes' *Medea*; to Tieck's *Der gestiefelte Kater* (1844), and to *Blaubart* (1845); the overtures *Aus 1001 Nacht*, to 'Othello,' and to the play *Das graue Männlein*; 4 symphonies; a concertino for violin with orchestra; chamber music; piano pieces, songs, of which the *Kinderlieder* are especially popular, etc. *Ref.*: III. 18; V. 256; VIII. 249. (2) **Otto** (1833-1903): b. Naumburg, d. Torgau; studied in Naumburg, Halle and Bonn; teacher, cantor and singing society director at Torgau; published songs, choruses and poems and wrote on musical subjects relating to Torgau. (3) **Ernst Eduard** (1838-): b. Regenwalde, Pomerania; studied theology and music, the latter with Kiel in Berlin; taught there at the Stern Conservatory and later became Royal professor; composer for the piano, and musical critic on the *Post*.

TAUBMANN, Otto (1859-): b. Hamburg; studied with Wüllner, Rischbieter, Nicodé, etc., at the Dresden Conservatory, took over the Wiesbaden Cons., but turned it over to A. Fuchs in 1889; theatre conductor in St. Petersburg, 1891-92; conductor of the Cecilia Society in Ludwigshafen, 1895, then music critic in Berlin (Royal professor, 1910). He composed Psalm 13 for soli, chorus, orch. and organ, *Eine deutsche Messe* for do. (1898), *Tauwetter* for male chorus and orch., *Sängerweihe* (choral drama, with a chorus and organ in the auditorium as 'ideal spectator,' 1904), also an opera *Porzia* (not perf.); arranged Wagner's *Rienzi*, etc., for piano, and edited Schütz's 'Christmas Oratorio,' etc.

TAUDOU, Antoine [-Antonin-Barthélemy] (1846-): b. Perpignan; French violinist, studied and later taught at the Conservatoire, composed a trio for flute, viola and 'cello, a piano trio, a string quartet, a violin concerto and orchestral works.

TAUND, Eugen [von Szyll] (1856-): b. in Pressburg; composer of four operettas (*Des Gouverneur*, Graz, 1890; *Die Lachtraube*, etc., Vienna, 1895ff);

wrote 18 theoretical 'instructive letters' (1905).

TAUSCH (1) **Franz** (1762-1817): b. Heidelberg, d. Berlin; clarinetist in court orchestras of Mannheim, Munich and Berlin; wrote 2 clarinet concertos, 2 concertantes for 2 clarinets, duets for clarinets, trios, etc., for clarinets and other wind instruments. (2) **Friedrich Wilhelm** (d. 1845): son of Franz (1); also a distinguished clarinetist. (3) **Julius** (1827-1895): b. Dessau, d. Bonn; studied at Leipzig Cons., conductor in Düsseldorf, where he succeeded Schumann as director of the subscription concerts and the Musical Society; also co-conductor at Lower Rhenish festivals. He wrote choral works with orchestra, male choruses and male quartets, also piano works, a festival overture, songs and duets.

TAUSIG (1) **Aloys** (1820-1885): pianist and composer; studied with Thalberg. (2) **Carl** (1841-1871): b. Warsaw, d. Leipzig; studied with his father (1) and with Liszt; made his début at a concert conducted by Bülow, Berlin, 1858; during the next two years T. gave concerts in German cities, making Dresden his headquarters; then went to Vienna in 1862, giving concerts with programs similar to Bülow's at Berlin; opened a 'Schule des höheren Klavierspiels' there in 1865; later toured Germany and Russia; composed 2 *études de concert* in F-sharp and A-flat; *Ungarische Zigeunerweisen* for piano; *Nouvelles soirées de Vienne*, *Valses-Caprices* on themes from Strauss; *Tägliche Studien* for piano, valuable transposing chromatic exercises, edited by Ehrlich; complete piano score of Wagner's *Meistersinger*; a selection of studies from Clementi's *Gradus ad Parnassum*, with variants and changed fingerings; and various transcriptions of Bach, Weber, Beethoven and Wagner. His wife, *Seraphine von Vrabely*, was a noted pianist. *Ref.*: II. 442; (Bach transcriptions) VI. 440; VII. 44, 290.

TAUWITZ (1) **Eduard** (1812-1894): b. Glatz, d. Prague; theatre conductor in Vilna, Riga, Breslau and Prague; director of the Sophia Academy and chorus-master of the German Male Choral Society; wrote church music, songs, part-songs and 3 operas. (2) **Julius** (1826-1898): d. Posen; theatre conductor, director, teacher and composer there.

TAVERNER (1) **John** (16th cent.): 'Master of the Children,' appointed by Cardinal Wolsey; considered in the first rank by his contemporary musicians, composer of masses, church services, motets, etc. (2) **John** (1584-1638): rector at Stoke Newington, England; professor of music at Gresham College.

TAYBER. See **TEYBER**.

TAYLOR (1) **Edward** (1784-1863): b. Norwich, Engl., d. Brentwood; stud-

Tcherepnine

ied under Charles Smyth and Dr. Beckwith; bass singer at the Norwich Concerts; co-founder of the Norwich Music Festival, 1824, which he conducted 1839 and 1842; became singer, teacher, and music critic for the 'Spectator'; succeeded Stevens as professor at Gresham College in 1837; founder of the 'Purcell Club'; also with Rimbault and Chappell, of the Musical Antiquarian Society; pub. 'Three Inaugural Lectures' (1838); 'An Address from the Gresham Prof. of Music to the Patrons and Lovers of Art' (1838); 'The English Cathedral Service; its Glory, its Decline, and its Destined Extinction' (1845); 'People's Music Book' (1844) and 'Art of Singing at Sight' (1846); edited Purcell's 'King Arthur' and translated libretti. (2) **Franklin** (1843-): b. Birmingham, Engl.; studied with C. Flavell and T. Bedsmore; also at Leipzig Cons. Returning to London via Paris in 1862, he settled there as a highly successful concert-pianist and teacher; professor at the National Training School, 1876-82, and since 1883 at the Royal College of Music; a director of the Philharmonic, 1891-93; wrote 'Primer of Piano Playing' (1877); 'Piano Tutor,' 'Technique and Expression in Piano Playing' (1897); contributed to Grove's Dictionary and translated E. F. Richter's works. (3) **Deems**: contemp. American composer of songs, choral works, etc. *Ref.*: IV. 442, 462. (4) **David Clark** (1871-): b. New York City; vocal teacher; studied piano with W. O. Wilkinson, theory with A. M. Remy; pub. 'Psychology of Singing' (New York, 1908, German transl., Berlin, 1910), 'Self Help for Singers' (New York, 1914, German transl., 1914), 'New Light on the Old Italian Method' (New York, 1916); contributing editor to 'The Art of Music' (1915) and author of magazine articles.

TCHEREPNINE, Nikolai Nikolaitsevitch (1873-): studied law in St. Petersburg, also music under Rimsky-Korsakoff at the Cons.; composed an overture to Rostand's *La princesse lointaine*, a *Fantaisie dramatique* for orch. (op. 17), a lyric poem for violin and orch., choruses with orch., 'The Song of Sappho' for soprano, women's choruses and orch., mixed and male choruses and a ballet *Le Pavillon d'Armide*, prod. by Diaghileff's Ballet Russe, also piano pieces, songs and duets. *Ref.*: III. xvii, 128, 154; X. 185, 226, 229.

TCHESHICHIN, Vsevolod Ievgrafovitch (1865-): b. Riga; poet, critic of music and literature; author of a study on Shukovsky as the translator of Schiller, which was prize-crowned by the Academy of Sciences. He was music and literary critic of the Riga 'Messenger,' 1888-94, since 1896 of the *Pribaltiski Listok*, and pub. 'Echoes of Opera and Concert, 1888-95'

(1896), 'The History of Russian Opera' (1902; 2nd ed., 1904), 'P. Tchaikowsky' (Riga, 1893), 'Short Libretti' (Riga, 1894) and a critical study of *Parsifal*. He translated *Tristan* and *Parsifal* into Russian.

TCHESNIKOFF. See CHESNIKOFF.

TEBALDINI, Giovanni (1864-): b. Brescia; theatre chorus director there, and organist in a Piedmont country town; then a student at the Milan Conservatory, continued historical studies at Ratisbon; reformed the music at St. Mark's, Venice, became *maestro* at San Antonio, Padua, and in 1897 director of the Parma Conservatory; is *maestro di cappella* at Loreto since 1903. He wrote *La musica sacra in Italia* (1894), *Felipe Pedrell* (1897), etc., contributed to the *Rivista musicale*, and composed motets, masses, services, etc., also an Arabic Fantasy for orchestra. He edited a periodical *La scuda Veneta di musica sacra* in 1892, and with E. Bossi wrote a 'Modern Organ Method' (1903). *Ref.*: VI. 393, 491.

TEDESCO (1) **Ignaz Amadeus** (1817-1882): b. Prague, d. Odessa; studied with Tomaschek; noted Bohemian pianist (nick-named 'Hannibal of the Octaves') and composer of brilliant piano pieces. (2) **Fortunata** (1826-): b. Mantua; successful operatic singer in Vienna, America, Paris (Opéra, 1851-57, 1860-62), Lisbon and Madrid; pupil of Vaccai.

TEIBLER, Hermann (1865-1906): b. Oberleutensdorf, Bohemia, d. Munich; joint editor with Batka of the *Neue musikalische Rundschau*, 1896-97; translator of Wolf-Ferrari's *Donne curiose*, etc., into German.

TEICHMÜLLER, Robert (1863-): b. Brunswick; was a pupil of his father and Plaidy; then studied at the Leipzig Conservatory, but was forced through illness to abandon the career of a piano virtuoso for that of teacher, in which he became distinguished. He is member of the study council of the Leipzig Conservatory, was made Royal professor, 1908.

TELEMACHUS. Ref.: X. 53.

TELEMANN, Georg Philipp (1681-1767): b. Magdeburg, d. Hamburg; noted contemporary of Bach; became organist and Musikdirektor at the Neukirche in 1701, where he enlarged the choir by a student's singing society; Kapellmeister to Count Promnitz at Sorau, 1704-08; then concert-master at the court of Eisenach, where he succeeded Hebenstreit in 1709 as court conductor; Kapellmeister at the churches of the 'Barefooted Friars' and St. Catherine, Frankfurt, 1711; Musikdirektor at Hamburg from 1721; composed 12 series of cantatas and motets for the church-year; 44 Passions; 33 *Hamburger Capitänsmusiken*; 20 pieces for jubilees, consecrations, or coronations; 12 funeral services; 14

Teleshova

numbers of wedding music; over 300 overtures; many serenades and oratorios and about 40 operas for Hamburg; pub. 12 violin sonatas (1715); *Die kleine Kammermusik* (1716); 6 trios for various instruments (1718); *Harmonischer Gottesdienst oder geistliche Kantaten* (1725); *Der getreue Musikmeister* (1728), and many other works. Ref.: I. 415, 422f, 452ff, 465; V. 164; VII. 413.

TELESHOVA, ballerina. Ref.: X. 151, 181.

TELETHUSA, Roman dancer. Ref.: X. 77.

TELFORD. See BOOTT, FRANCIS.

TELLEFFSEN, Thomas Dyke Auckland (1823-1874): b. Drontheim, d. Paris; studied with Chopin, taught piano and pub. 2 piano concertos, sonatas for violin and for cello, waltzes, nocturnes, mazurkas, etc.

TELLEZ, Gabriel (17th cent.): Spanish poet. Ref.: IX. 94.

TEMPIA, Stefano (1832-1878): b. Racconizi, Piedmont, d. Turin; conductor at Turin, teacher of violin at the Conservatory there, composer of orchestral pieces, masses, and studies for violin, also writer on music (*Studi sulla musicografia*, 1873).

TEMPLE, Hope (19th cent.): b. Dublin, of English parentage; studied with Barnett, Silas and Messenger; composed operetta and wrote popular songs. She married her teacher, Messenger. Ref.: III. 443.

TEMPLETON, John (1802-1886): b. Riccarton, near Kilmarnock, Scotland, d. London; operatic and concert tenor; sang in the provinces, then sang at Drury Lane, London, sang with Malibran, 1835, and from 1840 chiefly in concert.

TEMPO, Antonio da (14th cent.): wrote about 1332 an interesting and valuable study on the Italian lyric forms of the 14th century, now known to be important in musical history (*Trattato delle rime volgari*, pub. by G. Grion, 1869).

TENAGLIA, Antonio Francesci (17th cent.): Florentine composer whose opera *Cleano* was prod. in Rome, 1661; also wrote cantatas (preserved in the Brussels Cons. Library, Vienna Court Library, etc.), canzoni, etc. Ref.: V. 156.

TEN BRINK. See BRINK.

TENDUCCI, Giusto Ferdinando (ca. 1736-early 19th cent.): b. Siena, d. Italy; soprano of great popularity in London, Dublin, etc., sang in Westminster Abbey, conducted the Handel Festivals of 1784 and 1791, and also wrote operas and a Vocal Method.

TENGER, Mariam: pseudonym of the [unknown] author of the pamphlet *Beethovens unsterbliche Geliebte* (Bonn, 1890), the first to assert decisively that the Countess Therese Brunswick was the addressee of Beethoven's famous love letter (dated July 6, no year).

Terry

TENGLIN, Hans (15th-16th cent.): German composer of 4-part songs (in Förster's collections).

TEN KATE. See KATE.

TEN-KUNG, Chinese dancing teacher. Ref.: X. 31.

TENNYSON, Alfred, Lord. Ref.: VI. 211.

TERNINA, Milka (1864-): b. Vezisće, Croatia; studied with Gänsbacher at the Vienna Cons., operatic soprano at Agram, Bremen, Munich, throughout Germany, in England, Russia, and the United States, where she was a leading member of the New York Metropolitan Opera Company; also at Bayreuth (1899). Her greatest success was in Wagnerian rôles (Isolde, Brünnhilde, Kundry). She is Royal Bavarian chamber singer. Ref.: IV. 148f.

TERPANDER (7th cent. B.C.): Lesbian musician and lyric poet, 'father of Greek Music.' Ref.: I. 112ff.

TERRABUGIO, Giuseppe (1842-): b. Primiera; studied music in Padua and Munich (Rheinberger); editor of *Musica sacra* in Milan from 1883, and reformer of church music; member of academies in Rome, Florence and Trent; composer of church music (masses, vespers, hymns, motets, etc., *Cante Ambrosiani*, etc.), also an organ sonata, organ fugue, etc., organ accompaniments for the service (*L'organista pratico*, 2 vols.); also overtures, a quartet, a Requiem, etc. (MS.); revised Mitterer's *Praktische Orgelschule*.

TERRASSE, Claude: b. Côte St. André; contemp. French composer; wrote ballets and other stage pieces, also 24 operettas including *L'heure du berger* (Paris, 1900; his first), *Les travaux d'Hercule* (1901), *Le Sire de Vergy* (1903), *Monsieur de la Palisse* (1904), *Paris*, or *Le bon juge* (1906), *Le coq d'Inde* (1909), *Le mariage de Telemaque* (1910), *Les Transatlantiques* (1911), *Cartouche* (1912); also a heroic-comic opera *Pantagruel* (Lyon, 1911).

TERRADELLAS, or Terradeglias, Domenico (DOMINECH MIGUEL BERNABO) (1713-1751): b. Barcelona, d. Rome; studied in Naples under Durante, became a successful composer in the style of the Neapolitan School, producing *Astario* (Rome, 1739), *Gli intrighi delle cantarine* (Naples, 1740), *Cerere* (Rome, 1741), *Issipile* (Florence, 1741), *Artaserse* (Venice, 1744), *Merope* (Florence, 1743), *Mitridate* (London, 1746), *Semiramide riconosciuta* (Florence, 1746), *Bellerofonte* (London, 1747), *Imeneo in Atene* (Venice, 1750), *Didone* (Turin, 1750), *Sesostri* (Rome, 1751). He was *maestro di cappella* of the Spanish church in Rome at the time of his death.

TERRY, Richard Runciman (1865-): b. Ellington; has been organist and school music teacher in Elstow, organist and choirmaster in Antigua, West Indies, and from 1896 in London (Downside

Terschak

Abbey), and from 1901 organist and musical director of Westminster Cathedral, where his church concerts aroused much attention. He has been largely instrumental in the revival of early English church music (Byrd, Tallis, Tye, Morley).

TERSCHAK, Adolf (1832-1901): b. Hermannstadt, d. Breslau; studied at Vienna Conservatory, flute virtuoso and composer of 150 works for his instrument.

TERZIANI, Eugenio (1825-1889): b. Rome, d. there; studied at the Royal Cons., Naples; *maestro* at the Teatro Apollo, Rome, 1848; at La Scala, 1867-71; professor of composition at the Cecilian Academy after 1877; prod. an oratorio *La caduta di Gerico* (1844) and 3 operas at Rome, the last one, *Niccolo de' Lapi*, in 1883.

TESCHNER (1) **Melchior** (1584-1685): b. Fraustadt, d. Oberpflitschen; cantor and choral composer. (2) **Gustav Wilhelm** (1800-1883): b. Magdeburg, d. Dresden; studied in Magdeburg, Berlin and Italy; taught in Dresden and Berlin; Royal Prussian professor, 1873. His compositions consist of solfeggi and elementary vocal exercises, also editions of early sacred chorales and of Italian canzonets and folk-songs of historical importance.

TESI (or **Tesi-Tramontini**), **Vittoria** (ca. 1695-1775): b. Florence, d. Vienna; operatic contralto, pupil of Redi and Campeggi. She sang in Italy, Dresden and Madrid; founded a singing school at Vienna, 1747-48.

TESSARIN, Francesco (1820-): b. Venice; pupil of Ferrari and friend of Wagner; composer of church music, a cantata and an opera *L'ultimo Abencerraglia* (1858) and piano pieces.

TESSARINI, Carlo (1690- ?): b. Rimini; violinist at St. Mark's, Venice; concert conductor there and at Brunn; composed many sonatas, trio sonatas, and concerti grossi; also a harmony and a violin method.

TESTORE (1) **Carlo Giuseppe** (1690-1715): b. Milanese; violin maker, pupil of Grancino, whose instruments his simulated; built fine 'cellos and basses. (2) **Carlo Antonio** and (3) **Paolo Antonio** (1715-45): sons of (1), worked during the first half of the 18th century and imitated the violins of Giuseppe Guarneri.

TESTORI, Carlo Giovanni (ca. 1714-ca. 1782): b. Vercelli, d. there; pub. *Musica ragionata* (1767, supplements 1771, 1773, 1782), a treatise of music from the rudiments to 8-part writing.

TETRAZZINI, Luisa: contemporary Italian coloratura soprano, whose voice has extraordinary flexibility and smoothness, sang in Italy and America; prima donna in Hammerstein's Manhattan Opera House, where such operas as Bellini's *I Puritani* were revived for her sake. *Ref.*: IV. 152.

Thallon

TETTERODE, L. Adrian van (1858-): b. Amsterdam, where he teaches; composer of piano suite, fantasia for a piano, etc.

TEWKESBURY, John of (14th cent.): English theoretician of the time of Edward III, whose name is on the title page of the *Quatuor principalia* of Simon Tunstede (preserved Oxford, Digby, 90), reprinted by Coussemaker (*Script. IV*), who ascribes to him a tract which bears the name Theinredus (Digby, 17).

TEYBER (or **Tayber**) (1) **Anton** (1754-1822): b. Vienna, d. there; member of Dresden court chapel, cembalist at the Viennese court opera and adjunct to Sallieri, Imperial chamber composer and teacher of the Imperial children; composer of church music, symphonies, violin concertos, an oratorio, string quartet, fugues, sonatas, dance music, etc. He wrote also several unpublished books of theory. (2) **Franz** (1756-1810): b. Vienna, d. there; brother of (1); conducted the Schikaneder theatrical troupe on its South German and Swiss tours, also in Vienna; wrote operas and Singspiele, also an oratorio, songs, etc., and church music. He was appointed Imperial court organist shortly before his death.

THACKERAY, W. M.: English novelist. *Ref.*: (cited) IV. 316; (quoted on Tagliani) X. 143.

THADEWALDT, Hermann (1827-1909): b. Bodenhausen, Pomerania, d. Berlin; bandmaster and conductor in Düsseldorf, Dieppe and Berlin; founder (1872) and president of the Allgemeiner deutscher Musikerverband (German Musicians' Union).

THALBERG, Sigismund (1812-1871): b. Geneva, d. Naples; studied with Hummel, Sechter and Mittag; toured southern Germany, 1830; court pianist at Vienna, 1834; toured France, Belgium, England, Holland, Russia and Spain, later through Brazil and the United States; prod. 2 operas unsuccessfully; pub. Grand concerto for piano, op. 5; divertissement, op. 7; Caprices, op. 15, 19; 6 nocturnes, op. 16, 21, 28; Scherzo, op. 31; Andante, op. 32; Grand nocturne, op. 35; *Étrennes aux jeunes pianistes*; 6 pieces, op. 36; *Romance et étude*, op. 38; 2 *Romances sans paroles*, op. 41; *Thème original et étude*, op. 45; *Grandes valse brillantes*, op. 47; *Le Départ, varié en forme d'étude*, op. 55; 10 morceaux, op. 57; *Grande sonate*, op. 56; *Marche funèbre variée*, op. 59; Barcarolle, op. 60; *Valse mélodique*, op. 62; *Les Capricieuses*, op. 64; Tarentelle, op. 65; *Souvenir de Pesth*, and many transcriptions. *Ref.*: II. 313; III. 18; VII. 286, 291ff, 299f, 449.

THALLON, Robert (1852-): b. Liverpool; came to America in childhood; studied in Stuttgart, Leipzig, Paris, Florence; organist and music teacher in Brooklyn, N. Y.

THAYER, Alexander Wheelock (1817-1897): b. South Natick, Mass., d. Trieste; graduated from Harvard Univ. in 1843; became assistant-librarian there, where he formed a plan for writing a complete and accurate biography of Beethoven. After some years spent in Germany, T. became attached to the American embassy at Vienna, and in 1865 President Lincoln appointed him consul at Trieste; pub. first a *Chronologisches Verzeichniss der Werke Ludwig van Beethovens* (Berlin, 1865); then his great work, *Ludwig van Beethovens Leben*, being the German translation made from his English MS. by Dr. Hermann Deiters (vol. i, 1866; vol. ii, 1872; vol. iii, 1878; vol. iv, unfinished). In spite of offers from English and American publishers, he refused to give his English version to the press, hoping to recast it entirely. He also pub. *Ein kritischer Beitrag zur Beethoven-Litteratur* (1877). Ref.: (quoted) II. 138, 143, 162; VII. 433.

THEILE, Johann (1646-1724): b. Naumburg, d. there; called by his contemporaries the father of counterpoint; studied with H. Schütz at Weissenfels, and later became the teacher of Buxtehude, Hasse and Zachau. He was Kapellmeister to the Duke of Holstein at Gottorp in 1673; prod. the Singspiele *Adam und Eva* and *Orontes* in Hamburg, 1678; and a Christmas oratorio in 1681; was Kapellmeister to the Brunswick court at Wolfenbüttel, 1685; then Kapellmeister at Merseburg; wrote a German Passion (pub. Lübeck, 1675); *Noviter inventum opus musicalis compositionis 4 et 5 vocum pro pleno choro* (20 masses), and a collection of instrumental 2- to 5-part sonatas, preludes, courantes, airs and sarabandes in single, double, triple and quadruple counterpoint, entitled *Opus secundum, novae sonatae rarissimæ artis et suavitatis musicæ*. Ref.: I. 422; VI. 462; IX. 30.

THEO OF SMYRNA (2nd cent.): writer on music in Hadrian's time; his *Excerpta rerum mathematicarum ad legendum Platonem utilium* give interesting information concerning the time when the foundation scale of the Kithara was changed to B minor (repub. by Bouillaud, Paris, 1644; recently by Ed. Hiller, Leipzig, 1878).

THEODERICUS, Sixtus. See DIERICH.

THEOGERUS OF METZ (Dietger) (11th cent.): Benedictine monk at Hirsau about 1090; later Bishop of Metz; wrote a tract on music (reprinted in Gerbert's *Scriptores*, II).

TERN (1) **Karl** (1817-1886): b. Iglo, Upper Hungary, d. Vienna; studied at Pesth, where he became conductor of the National Theatre and professor at the National Conservatory. He wrote folk songs, arrangements, and produced 3 successful operas at Pesth.

(2) **Willy** (1847-1911): b. Ofen, d. Vienna; son of Karl; studied with Moscheles and Reinecke; toured Brussels, Paris, England, Holland, etc.; taught at the Horák Piano School. (3) **Louis** (1848-): b. Pesth; studied and toured with his brother (2); taught at Vienna Conservatory.

THESEUS. Ref.: X. iv, 54, 69.

THESPIS. Ref.: I. 120.

THEY, Chinese Monarch. Ref.: X. 30.

THIARD-LAFOREST, Josef (1841-1897): b. Püspöki, d. Pressburg, where he had studied under Kumlick; bandmaster, director of the Linz Musical Society, cathedral Kapellmeister in Pressburg; wrote sacred and secular vocal works.

THIBAUD, Jacques (1880-): b. Bordeaux; studied at the Conservatoire; solo violinist in the Colonne orchestra, virtuoso with world-wide reputation.

THIBAUT (1) **Anton Friedrich Justus** (1774-1840): b. Hameln, d. Heidelberg; professor of law at Heidelberg, Jena and again at Heidelberg; author of *Über Reinheit der Tonkunst* (1825, 7th ed. 1893, new reprint of 1st and 2nd ed., 1907, by Henler, English by W. H. Gladstone, 1877), a work which has awakened much interest and understanding of early church music. (2) **Jean Baptiste**: contemp. Augustinian monk, member of the Russian Archaeological Institute in Constantinople; writer on Byzantine music in the Institute's bulletin, etc.; pub. *Origine byzantine de la notation neumatique de l'église latine* (1907), *Monuments de la notation ekphonétique* (St. Petersburg, 1912), *La notation musicale, son origine et sa evolution* (Paris, 1912). Ref.: (cited) I. 320; portrait, VII. 464.

THIBAUT IV (1201-1253): b. Troyes, d. Pamplona; king of Navarre, trouvère, composer of 63 songs still preserved in Paris Library and dedicated to Queen Blanche, mother of St. Louis (collected and pub. as *Poésies du roi de Navarre* [2 vols.], by Bishop La Ravallière). Ref.: I. 320.

THIEBAUT, Henri (1865-): b. Schaerbeck, near Brussels; music teacher and critic in Brussels, where he opened a women's school of music and elocution, which developed into the Institut des hautes études musicales et dramatiques in 1907. His compositions are songs, choruses, and orchestral pieces.

THIEL, Karl (1862-): b. Klein-Ols, Silesia; studied in Berlin and Italy, won the Mendelssohn prize in 1894; organist and teacher at the Royal Academeical Institute for Church Music, and conductor of its a cappella chorus; composed church music, including masses, motets, a penitential psalm for chorus and orch. and a cantata, *Maria* (with orch.).

THIELE (1) **Eduard** (1812-1895): b. Dessau, d. there; court conductor, founder of a Liedertafel, composer for voice and instruments. (2) [Johann Friedrich] **Ludwig** (1816-1848): b. Quedlinburg, d. Berlin; studied with A. W. Bach at the Berlin Royal Institute for Church Music; organist and bell-ringer at the Parochial Church in Berlin, wrote concertos, trios, etc., for organ. *Ref.*: VI. 462. (3) **Eugen Felix Richard** (1847-1903): b. Berlin, d. there; son of (2); composer and director of the Winter's Tale performances at Kroll's Theatre, 1880-86; organist at the English Church in Berlin, etc.; wrote part-songs, piano and orchestral pieces, also the 'German Flag Song.'

THIEME (or **Thiémé**), **Friedrich** (d. Bonn, 1802): b. Germany; music teacher in Paris and Bonn, author of musical text-books, and composer of violin duets.

THERFELDER, Albert (1846-): b. in Mühlhausen, Thuringia; studied at the Leipzig University, and with Hauptmann, Richter, and Paul; conductor in Elbing, Musikdirektor in Rostock University from 1888; professor, 1890; wrote treatises on pre-Ambrosian psalms and hymns, and Greek instrumental notation; composer of 4 operas, a concert drama *Horand und Hilde* (Rostock, 1911), 2 symphonies, choral works, vocal quartets and chamber music; arranged Greek musical fragments for concert performance (Breitkopf & Härtel).

THERIOT (1) **Paul Emil** (1780-1831): b. Leipzig, d. Wiesbaden; violin virtuoso and friend of Jean Paul. (2) **Ferdinand** (1838-): b. Hamburg; studied with Marxsen and Rheinberger; taught and directed in Hamburg, Leipzig, Glogau and Graz, etc.; composed a sinfonietta, an overture and orchestral 'Idyll,' a serenade for string orchestra, a violin concerto, a concerto for 3 violins and orch., chamber music, organ pieces, songs and choral songs.

THILLON (née **Hunt**), **Anna** (1819-1903): b. London, d. Torquay; soprano with range from B-flat below the staff to E-flat in alt.; studied with Tadolini, Bordogni, Thillon (later her husband); sang at Havre, Clermont, Nantes, Paris, where she had great vogue and where Auber and Balfe wrote parts for her. In 1844 she first appeared in England, singing in the London Philharmonic, Drury Lane, Haymarket, etc.

THIMUS, Albert, Freiherr von (1806-1878): b. Aix, d. Cologne; studied in Universities of Bonn and Heidelberg; judge of the Appellate Court; wrote *Die harmonikale Symbolik des Alterthums* (1868-76).

THIRLWALL (1) **John Wade** (1809-1875): b. Shilbottle, d. London; collector of Northumbrian airs; music director at the Haymarket, Drury Lane,

Olympic, etc.; composed ballads, songs, violin solos, instrumental trios, etc.; music critic, painter, and poet. (2) **Annie** (1855-): daughter of (1); concert and operatic soprano.

THOINAN, Erneste. See ROQUET.

THOMA, Rudolf (1829-1908): b. Lehschwitz, near Steinau-on-Oder, d. Breslau; studied in Bunzlau and the Berlin Royal Institute for Church Music; cantor in Hirschberg and Breslau; director of the Breslau Cons., etc.; composer of church music, 2 oratorios, and 2 operas.

THOMAS (1) **Christian Gottfried** (1748-1806): b. Wehrsdorf, near Bautzen, d. Leipzig, where he lived as a composer and writer; pub. *Praktische Beiträge zur Geschichte der Musik, musikal. Litteratur*, etc. (1778); *Unparteiische Kritik der vorzüglichsten seit 3 Jahren in Leipzig aufgeführten und fernerhin aufzuführenden grossen Kirchenmusiken, Konzerte und Opern* (1798-99); and *Musikalische kritische Zeitschrift* (1805, 2 vols.); composed church music, quartets, etc., also a cantata in honor of Joseph II. (2) [Robert] **Harold** (1834-1885): b. Cheltenham, d. London; pupil of Bennett, Potter and Blagrove at the Royal Academy, London, where he became piano professor, holding a similar post in the Guildhall School of Music; pianist; composer of piano music, 2 overtures ('As You Like It,' 'Mountain, Lake and Moorland'), etc. (3) [Charles Louis] **Ambroise** (1811-1896): b. Metz, d. Paris; studied at the Paris Conservatory in 1828 with Zimmerman, Kalkbrenner, Dourlen, Barbereau and Le Sueur; won the *grand prix de Rome* with the cantata *Hermann et Ketty*, 1832. After visiting various cities in Italy and Austria, T. prod. in Paris *La double échelle* (1837), *Le Perruquier de la Régence* (1838), *La Gypsy*, ballet (Opéra, 1839), *Le panier fleuri* (1839), *Carlène* (1840), *Le comte de Carmagnola* (1841), *Le Guerillero* (1842), *Angélique et Médor* (1843), and *Mina, ou le ménage à trois* (1843), then *Betty*, a ballet (1846), *Le Caïd* (1849) and *Le Songe d'une nuit d'été* (1850). He was elected to the Académie in 1851; then followed 6 operas, *Raymond* (1851), *La Tonelli* (1853), *La cour de Célimène* (1855), *Psyché* (1857), *Le Carnaval de Venise* (1857) and *Le roman d'Elvire* (1860). *Mignon* (Opéra-Comique, 1866) was the most successful, and *Hamlet* (Opéra, 1868) almost equally so. T. became director of the Conservatoire in 1871. *Gille et Gilloin* (1874), *Françoise de Rimini* (1882), and the ballet *La Tempête* (Opéra, 1889) complete the list of his dramatic works. *Ref.*: II. 388; III. 278; V. 315; IX. 238, 245ff; portrait, IX. 248. (4) **Theodore** (1835-1905): b. Esens, E. Friesland, d. Chicago; studied violin with his father, played in public at 6. His family went to New York in 1845, where he be-

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came an orchestral player; then toured as soloist (1851), also with Jenny Lind, Grisl, Sontag, and others. He appeared in chamber music from 1855 (Mason and Thomas soirées), played in various opera orchestras till 1861, organized an orchestra for 'Symphony Soirées' at Irving Hall, New York (discontinued 1869, resumed at Steinway Hall in 1872), and established summer concerts in Terrace Garden (1866) and Central Park Garden (1868), which exerted a great influence on musical culture in New York. The Thomas orchestra made its first tour in 1869 (54 players), but it was forced to disband in 1876. T. became president of the new Cincinnati College of Music in 1878 (after conducting the New York Philharmonic for a time); was elected conductor of the New York Philharmonic Orchestra in 1880, and was appointed director of the Chicago Conservatory in 1888. In 1890 he founded the Chicago Orchestra, brought it to a high state of efficiency and finally secured its permanent establishment by the building of a concert hall. His successor as conductor of the 'Theodore Thomas Orchestra' is Frederick Stock. *Ref.*: IV. 140f, 168, 171, 183, 185, 191f, 193, 203, 222; VI. 288, 292; VIII. 489; portrait, IV. 210. (5) **Arthur Goring** (1851-1892): b. Ralton Park, Sussex; d. London; pupil of E. Durand at Paris, and of Sullivan and Prout at the Royal Academy, London, where he won the Lucas prize in 1879. He wrote the operas *Esmeralda* (Drury Lane, 1883); *Nadeshda* (ib., 1885); *The Golden Web* (unfinished; score completed by Waddington; prod. Liverpool, 1893); a choral ode, 'The Sun Worshipers' (Norwich, 1881); cantata 'The Swan and the Skylark' (Birmingham, 1894; orchestrated by C. V. Stanford); psalm for sop., chorus and orch. (1878); 3 vocal scenes, 'Hero and Leander' (1880); duets and songs; a violin sonata, a *suite de ballet* for orch., etc. *Ref.*: III. 415, 417f; V. 298, 327f, 371; mus. ex., XIV. 177. (6) **Otto** (1857-): b. Krippen; pupil of Gerkel, organist in Dresden, church Musikdirektor (retired), 1910; composer of motets and sacred choruses, choral arrangements for mixed chorus, sacred songs with organ, Christmas pastoral fantasies, preludes or postludes, lyric pieces, variations on a Bach theme, etc., for organ. (7) **Oskar Heinrich** (1872-): pupil of the Weimar Orchestra School and the Leipzig Cons., violin teacher at the Zürich Academy of Music; pub. *Natürliches Lehrsystem des Violinspiels* (part 1, first position). (8) **(T.-San-Galli), Wolfgang** (1874-): b. Badenweiler; studied legal science, philosophy and history (*Dr. jur.*, 1898); married the pianist Helene San-Galli, was viola player of the 'South German String Quartet' in Freiburg, 1899-

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1908; edited the *Rheinische Musik- und Theaterzeitung*, 1908-1911; critic and author in Berlin; wrote *Johannes Brahms* (1905), *Musik und Kultur* (1908), *Musikalische Essays* (1908), and *Die unsterbliche Geliebte Beethovens, Amalie Sebald* (1909), in which he tried to prove Amalie Sebald to be the addressee of the famous Beethoven love-letter; also other writings on Beethoven, Mozart, Brahms, etc.

[St.] **THOMAS AQUINAS** (1227-1274): b. Rocca Secca, near Naples, d. in the Cistercian Abbey, Fossa Nuova, near Terracina. He entered the Dominican order in 1243, and at the request of Pope Urban IV wrote a Communion office, in which occur the sequence *Lauda Sion* and the hymns *Pange Lingua, Sacris solemniis, Verbum supernum, and Adoro te devote*, which have made his name immortal in musical history. He also wrote on music in his *Summa theologiae*. *Ref.*: VI. 155; VII. 371.

THOMASSIUS, Christian Gottfried.

See **THOMAS** (1).

THOMASSIN, Desiré (1858-): b. Vienna; studied music in Munich, was landscape painter, but also wrote masses, choruses, orchestral music (symphonies, overture, rhapsody), much chamber music and pieces for 'cello, violin and oboe.

THOMÉ, [François-Lucien] Joseph (1850-1909): b. Port Louis, Mauritius, d. Paris; studied at the Conservatoire, composer of a choral work with orch. (*Hymne à la nuit*), a mystery, 2 operas, an operetta, *Barbe-Bleuette* (Paris, 1889), pantomimes, ballets, and brilliant pieces for piano. *Ref.*: VII. 342.

THOMELIN, Jacques (17th cent.): one of the four organists of Lou's XIV. in 1667; then organist at St. Jacques la Boucherie, Paris, 1669; a friend of Charles Couperin and the first teacher of François Couperin le Grand. His works, clavier and organ music, still remain in manuscript. *Ref.*: VII. 52.

THOMPSON (1) Lady. See **LODER**. (2) **Vance**: American writer. *Ref.*: (cited) IV. 351.

THOMSON (1) **George** (1757-1851): b. Limekilns, Fife, d. Leith; was secretary to the 'Board of Trustees for the Encouragement of Arts and Manufactures in Scotland,' 1780-1830, an enthusiastic collector of Scotch, Welsh and Irish melodies, for which he commissioned the most eminent musicians (Beethoven, Haydn, Pleyel, Kozeluch) to write special instrumental accompaniments, so that each song had, accordingly, a prelude, coda, and *ad libitum* parts throughout for violin, flute or 'cello. They were pub. in the following collections: 'A Select Collection of Original Scottish Airs...' (London, 6 vols., 1793-1841); 'Collection of the Songs of Robert Burns, Sir W. Scott, etc.' (London, 6 vols., 1822); 'Select Collection of Original

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Welsh Aïrs . . . (London, 3 vols., 1809); 'Select Collection of Irish Aïrs' (London, 2 vols., 1814-16); and '20 Scottish Melodies' (Edinburgh, 1839). (2) **John** (1805-1841): b. Sprouston, Roxburgh, d. Edinburgh; pupil of Roxhyder v. Wartensee at Leipzig, and a friend of Mendelssohn, Schumann, and Moscheles; first Reid Professor of Music at Edinburgh Univ. from 1839; composer of operas, instrumental music, and songs. T. conducted the Edinburgh Professional Society and as such issued the first analytical program on record (Feb., 1837). (3) **César** (1857-): b. Liège, Belgium, where he became a pupil of the Cons. at the age of 7, winning the gold medal at 11; then studied under Vieuxtemps, Léonard, Wieniawski and Massart. After successful tours he was for some time chamber-musician to Baron von Derwies at Lugano, again toured and became a member of the Bilse Orchestra at Berlin; while teaching violin at Liège Cons. he made tours of European capitals and the United States; succeeded Ysaye as professor of violin-playing at the Brussels Cons. in 1898, and also formed a string quartet there. T.'s technique in double-stopping is especially remarkable.

THOOFT, Willem Frans (1829-1900): b. Amsterdam, d. Rotterdam; studied in Rotterdam and Leipzig; founded the Rotterdam German opera, 1860; composed 3 symphonies, a prize-crowned choral symphony, 'Charles V,' an overture, orchestral fantasy, psalms, piano sonatas, and one opera, *Alcida von Holland* (1866).

THORLEY, Handel (1823-1910): d. Manchester; bass singer, more than 40 years associated with the Hallé orchestra.

THORNDIKE, Herbert Elliot (1851-): b. Liverpool; London bass-singer in concerts, Cambridge, Drury Lane, etc.

THORNE (1) **John, of York** (d. 1573): musician probably attached to York Cathedral, where he is buried; also a skilled logician. He is mentioned in 'Morley's Introduction' and a 3-part motet by him is reprinted in Hawkins' History; other works preserved in MS. at Oxford and in the British Museum. (2) **Edward Henry** (1834-): b. Cranbourne, Dorsetshire; pupil of Elvey in the Windsor Chapel, organist in Henley, at Chichester Cathedral, Brighton and London; composer of church music, organ pieces, piano sonatas, violin sonatas, etc. (3) **Thomas Pearsall** (19th cent.): American composer of comic operas, wrote 'A Maid of Plymouth' prod. by the 'Bostonians.'

THOURET, Georg (1855-): b. Berlin; studied philology and history in Tübingen, Leipzig and Berlin; director of the Helmholtz Realgymnasium, Schöneberg, Berlin; investigator

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in musical history, especially in the field of band music; was commissioned by the Kaiser to compile the collection of historical music in the house library of the Berlin Royal Palace; member of the advisory commission for the German Folk-song Book; pub. 3 patriotic festival plays, a collection of old Prussian military marches, *Friedrich der Grosse als Musikfreund und Musiker* (1898), etc., etc.

THRANE, Waldemar (1790-1828): b. Christiania, d. there; studied with Baillot, Reicha and Habeneck in Paris; violinist, conductor, founder of a string quartet in Christiania, and composer of overtures, cantatas, orchestral dances, etc. *Ref.*: III. 87.

THUILLE, Ludwig (1861-1907): b. Bozen, Tyrol, d. Munich; studied in Innsbruck and with Rheinberger in Munich; Mozart scholar 1883, when he became teacher in the Royal School of Music, Munich, and Royal professor, 1890. His work here was important for his influence on a number of younger composers forming the so-called Munich school. His B major sextet for piano and wind instruments first made his name known. This was followed by an organ sonata, a romantic overture, *Traumsommernacht*, for orch., male choruses, 'cello sonata, a piano quintet, 2 violin sonatas, piano pieces, songs, the operas *Theuerdank* (Munich, 1897) and *Gugeline* (Bremen, 1901), and the stage play *Lobetanz* (Karlsruhe, 1898). He revised Cornelius' *Cid*, and with R. Louis pub. a *Harmonielehre* (1908). *Ref.*: III. 243, 247; VI. 357; IX. 428; mus. ex., XIV. 53; portrait, III. 246.

THUN, Countess. *Ref.*: II. 86.

THUNDER, Henry G. (1832-1891): b. near Dublin, d. New York; pianist and organist; composer of church music, songs, etc.

THURBER, Jeanette M.: American music teacher who in 1885 founded the National Conservatory of Music in New York (chartered 1891) and has been its head to the present time. *Ref.*: IV. 255.

THUREAU, Hermann (1836-1905): b. Klausthal, d. Eisenach; studied at Göttingen and the Leipzig Cons.; organist, court cantor and Musikdirektor in Eisenach.

THÜRING, Joachim (17th cent.): b. Fürstenberg, Mecklenberg; poet laureate, wrote on musical theory (*Nucleus musicus de modis sententis*, 1622, with a sequel, 1624).

THÜRLINGS, Adolf (1844-1915): b. Kaldenkirchen, d. Berne; professor of early Catholic theology at Berne from 1887, whose doctor's degree was won in 1877 with a thesis in defense of the dual system of harmony. He lectured on musical history, contributed to musical journals, and pub. *Die schweizerischen Tonmeister im Zeitalter der Reformation* (1903), etc. He made a

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deep study of the music of the old Catholic church of Germany and Switzerland, and in his hymn books (for which he himself wrote some tunes) has used the so-called rhythmic version of the old melodies. He pub. a selection of the 5-part motets of Palestrina on the 'Song of Songs' for concert use.

THURNER (1) Friedrich Eugen (1785-1827): b. Mompelgard, Württemberg, d. Amsterdam; studied in Munich, oboist (virtuoso) in Brunswick, Cassel, Frankfurt, and Amsterdam; composer of 3 symphonies, an overture, 4 oboe concertos, 4 quartets for oboe and strings, rondos, etc., for oboe and string quartet, a trio for oboe and 2 horns, duos for oboe and piano, sonata for horn and piano, piano pieces, etc. (2) **Theodor** (1806-1885): b. Ruffach, Alsace, d. there; organist and composer of 30 masses and other church music.

THURSBY, Emma (1857-): b. Brooklyn, N. Y.; studied there (Lamperti and Sangiovanni) and Mme. Rudersdorff in Boston; made début as concert soprano (compass, c'-e'''), Plymouth Church, Brooklyn; toured America and Europe with success during 1875-82. In 1903 she visited China and Japan and later became a vocal teacher in New York.

TIBERIUS: Roman emperor. *Ref.*: X. 76.

TIBURTINO DA TIEVOLI, Giuliano (16th cent.): composer of masses, motets and madrigals, etc.; pub. *Musica diversa a 3 voci* (1549), *Fantasia e Ricercari a 3 voci* (1549); said to have been a celebrated gamba player.

TICHATSCHKE, Joseph Aloys (1807-1886): b. Oberweckelsdorf, Bohemia, d. Blasewitz near Dresden; studied medicine in Vienna, but was engaged as chorister in the Kärnthner-theater, then took lessons with Cimera and appeared as soloist in Graz, also sang as guest in Vienna and Dresden, where he was engaged for the court opera in 1838. He created Tannhäuser and Rienzi, and sang a great number of heroic as well as lyric rôles. He was pensioned in 1872.

TIECK, Ludwig: German poet. *Ref.*: IX. 188.

TIEDEBÖHL, Otto von (1863-): b. Voronezh; violin virtuoso, toured from 1893; teacher at Tamboff Cons. and concert-master of the symphony concerts of the Imperial Russian Musical Society; studied further with Holländer at the Stern Cons., but had to abandon his virtuoso career because of a nervous malady. He pub. a violin concerto, an orchestral suite, a polonaise for violin and orch. and other violin pieces, other works in MS.

TIEFFENBRÜCKER. See DUFFO-PRUGGAR.

TIEHSEN, Otto (1817-1849): b.

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Danzig, d. Berlin; studied Berlin Royal Academy; composed songs, church music and a comic opera, *Annette* (1847).

TIERIE, Anton H. (1870-): b. Wageningen; organist, teacher at the Conservatory and director of the oratorio society in Amsterdam.

TIERSCH, Otto (1838-1892): b. Kalbsrieth, Thuringia, d. Berlin; studied in Weimar and Berlin, taught in the latter city at the Stern Conservatory, also as municipal singing teacher; wrote books on counterpoint, harmony, rhythm, pedagogy, etc., including *Allgemeine Musiklehre* (with L. Erk, 1885), *Lehrbuch für Klaviersatz und Akkompagnement* (1881), and *Rhythmik, Dynamik und Phrasierungslehre* (1886), etc.

TIERSOT, [Jean-Baptiste-Elisée-Julien] (1857-): b. Bourg, Bresse; pupil of Savard, Massenet and César Franck at the Paris Conservatoire; assistant-librarian of the Conservatoire, 1883; Weckerlin's successor as first librarian, 1909; pub. *Histoire de la Chanson populaire en France* (Bordun prize, 1885); also *Rouget de Lisle, son œuvre, sa vie, et Les fêtes de la Révolution française* (in *Le Ménestrel*), which won the Kastner-Boursault prize. With Charles Bordes he arranged the first Paris performance of works of the Palestrina epoch. He collaborated on the de luxe edition of Gluck's complete works and gathered the folk-songs of the French Alps for the French Government (1903); also revised and arranged Adam de la Halle's *Jeu de Robin et de Marion* and conducted its performance in Paris and Arras. He has lectured on folk-songs in France and elsewhere and contributed to various musical journals on folk-songs, Orlando di Lasso, the Mastersingers, Berlioz, Rousseau, Gluck, etc. He composed *Hellas*, for soli, chorus and orchestra, music to Corneille's *Andromède* (1897), the symphonic legend *Sire Halewyn*, the orch. suite *Danses populaires françaises* (1900) and several choral works for festival occasions; also orchestral rhapsodies on popular airs, songs, etc. *Ref.*: (cited) I. 43, 190, 194, 199, 339; II. 43, 472; IX. 117.

TIESEN, Heinz (1887-): b. Königsberg; studied with Rüfer, Kleffel and Klatte in Berlin, where he is now music critic; composed 2 symphonies, *Ibsenfeier* for orch., a piano sonata, *Lyrik für Klavier*, songs, etc.

TJETJENS (correctly *Tietjens*), **Therese [Johanne Alexandra]** (1831-1877): b. Hamburg, d. London; operatic soprano whose studies and début were made in Hamburg; sang in Frankfurt, at the Vienna court opera, from 1856, and after 1858 in London, both in opera and oratorio; also toured in America. *Ref.*: IV. 134.

TILBORGHs, Joseph (1830-): b. Nieuwmoer; studied at the Brus-

sels Conservatory with Lemmens and Fétis; teacher at Lierre, professor at the Conservatories of Ghent (organ) and Antwerp (counterpoint); wrote for the organ, also motets with organ accompaniment.

TILLMETZ, Rudolf (1847-): b. Munich; flutist in the Munich court orchestra, chamber musician and chamber-music director to Prince Ludwig Ferdinand; established (with Franz Strauss) regular chamber-music concerts with wind instr.; composer of studies for his instrument, *Rhapsodie bosnienne* and cadenzas to Mozart's flute concertos.

TILLYARD, Henry (1881-): b. Cambridge; studied there and during 1904-07 at the English schools of Athens and Rome. He has specialized in ancient and medieval music, and has accepted Riemann's theory of the rhythmic interpretation of Byzantine music, with exception of the meaning of certain individual interval signs. Among his works are 'Instrumental Music in the Roman Age' (1907) and 'Studies on Byzantine Music' (1913).

TILMAN, Alfred (1848-1898): b. Brussels, d. Schaerbeck; studied at the Brussels Conservatory and wrote a Requiem, Te Deum, cantatas, fugues, etc.

TILMANT, Théophile-Alexandre (1799-1878): b. Valenciennes, d. Asnières; violin pupil of Kreutzer at the Paris Cons., where he was second conductor of the concerts, later conductor of the Théâtre Italien and finally at the Opéra-Comique.

TIMANOFF, Vera (1855-): b. Ufa, Russia; concert pianist in St. Petersburg; pupil of Novitsky, Tausig and Liszt, making a number of concert tours in the meantime; now active as teacher in St. Petersburg.

TIMMERMANS, Armand (1860-): b. Antwerp; studied music in the Conservatory there; teacher; composer of choral works with and without orch.

TIMMNER, Christian (1859-): b. Den Helder, Holland; studied at the Hague, Brussels and Rotterdam; violinist and conductor of the Berlin Bülse orchestra (1883) and of the Amsterdam Concert-House Orchestra (1888).

TINCTORIS, Joannes de (or **Giovanni del Tinore, John Tinctor**) (ca. 1446-1511): b. Poperinghe, Belgium, d. Nivelles; first studied law, took doctor's degree in jurisprudence and theology, priest and canon in his birthplace; in 1476 in the service of Ferdinand of Aragon, King of Naples, as chaplain and cantor, member of the papal chapel, 1484-1500; founded a music school in Naples and then wrote most of his theoretical works, which include *Expositio manus*, *Liber de natura et proprietate Tonorum* (1476), *De notis ac pausis*, *De regulari valore notarum*, *Liber imperfectionum notarum*, *Tractatus alterationum*, *Super punctis musicalibus*, *Liber de arte con-*

trapuncti, *Proportionale musices*, *Complexus affectuum musices* and *Terminorum musicae diffini tonium*, the last thought to be the first musical dictionary ever printed. T.'s compositions are mostly in MS. (Papal Chapel archives, Dijon, etc.), others were printed by Petrucci ('Lamentations,' 1506, *Odhecaton*, 1501). A *Missa l'homme armé* by T. is remarkable for the great number of extraneous sentences interpolated in the text. *Ref.*: (cited) I. 239, 244.

TINEL, Edgar (1854-1912): b. Sinay, Belgium, d. Brussels; pupil of Brassin, Gevaert and Kufferath at the Brussels Cons., won the *grand prix de Rome* in 1877 with the cantata *Klokke Roeland* (op. 17). In 1881 he became director of the Institute for Sacred Music at Malines, succeeding Lemmens; in 1888 he brought out his oratorio *Franciscus* (op. 36). He became inspector of the state music-schools 1889, and professor of counterpoint at Brussels Cons. in 1896, succeeding Gevaert as director in 1909. He has also prod. a 5-part grand Mass of the Holy Virgin of Lourdes (op. 41); Te Deum for 4-part mixed chorus with organ; Alleluia for 4 equal voices with organ; several motets and sacred songs (*Marientlieder*); entr'acte music to Cornille's *Polyeucte*; *Kollebloemen* for tenor solo, chorus and orch.; *De drie Ridders* for bar. solo, chorus and orch.; a music drama *Godoleva* (1897), a sacred opera *Katharina* (Brussels, 1909), and piano pieces. He pub. *Le chant grégorien, théorie sommaire de son exécution* (1895). *Ref.*: VI. 299f, 392, 470; portrait, VI. 300.

TINTORETTO, the Renaissance painter. *Ref.*: I. 327f.

TIRABOSCHI, Geronimo (1731-1784): b. Bergamo, d. Modena; custodian of the court library there; author of an extensive history of Italian literature (13 vols., 1772-82; 2nd ed., 20 vols., 1605-12), containing references to musical history.

TIRINDELLI, Pietro Adolfo (1858-): b. at Conegliano; studied at the Milan Conservatory, with Boniforti, Grün and Massart; professor of the violin at Venice, where he directed and conducted the 'Verdi Orchestra.' In 1895 he was a member of the Boston Symphony; is a chevalier of the Italian Crown and composer of concertos, operas, cantatas, etc.

TISCHER (1) **Johann Nikolaus** (18th cent.): pupil of J. S. Bach, organist and composer at Schmalkalden from 1731; wrote clavier suites, concertos, orchestral suites, church music, etc. (2) **Gerhard** (1877-): b. Lübnitz, philologist and musicologist in Berlin; Ph. D., Berlin, with a study on 'The Aristotelian Problems,' 1903; lecturer on musical history in the Handelshochschule, Cologne, and editor of the *Rheinische Musik und Theaterzeitung*.

TITELOUZE, Jean (1563-1633): b. St. Omer, d. Rouen; organist at the Cathedral of Rouen, 1588-1633, founder of the French style of organ playing (as distinguished from the German by the greater use of registration effects). He pub. a 4-part mass on *In ecclesia* (1626), church hymns (1623) and other church music in organ arrangements. His complete organ works are pub. by Guilmant in *Archives des Maitres d'orgue*. Ref.: VI. 441f.

TITL, Anton Emil (1809-1882): b. Moravia, d. Vienna; produced 2 operas and other stage music; conductor of the Vienna Burgtheater.

TITOFF (1) **Vassily** (17th cent.): composed the psalter of Simeon of Polotzk; a 6-part liturgy and other sacred vocal works, including the famous 'Many Years.' (2) **Alexei Nikolaievitch** (1769-1827): b. St. Petersburg, d. there; major general of cavalry; wrote a number of operas in Mozartian style. (3) **Sergei Nikolaievitch** (b. St. Petersburg, 1770): brother of (2); composer of several operas and ballets, etc. Some of his operas may have been confused with those of his brother. (4) **Nikolai Alexeievitch** (1800-1875): b. St. Petersburg, d. there; called 'the grandfather of Russian song,' son of (2); his dances, marches, etc., were very popular in the nineteenth century and his romances were long thought to be the first genuine Russian 'art songs.' In any case they were the first to become widely known ('The Lonesome Pine,' 1820).

TITUS, Roman Emperor. Ref.: X. 34.

TIVENDELL, Frederick (1825-): b. in London; was organist in Liverpool, then studied with Spohr in Cassel, Leipzig and Dresden; esteemed pianist, accompanist and chamber-music player in Cassel.

TIVOLL, Francesco, Manelli di. See MANELLI.

TOCH, Ernst (1887-): b. Vienna; self-taught in music and winner of the Mozart scholarship, 1909, the Mendelssohn scholarship and 4 times the Austrian state prize for composition; studied with Willy Rehberg in Frankfurt and became a pianist; teacher at the Hochschule für Musik in Mannheim, 1913; composer of 12 string quartets, a chamber symphony, a symphony, *An mein Vaterland* (with soli chorus and organ), a piano concerto, sonatas, violin pieces, piano pieces, etc.

TOD, Eduard Adolf (1839-1872): b. Nauhausen, d. Stuttgart; studied at Stuttgart Conservatory, taught there from 1862 and was distinguished as organ virtuoso and composer for organ and piano.

TODI, Luiza Rosa (née de Aguiar) (1753-1833): b. Setubal, Portugal, d. Lisbon; operatic mezzo-soprano, the most celebrated singer of Portuguese

parentage; studied with Perez, after having appeared as actress as early as 1863 (in Molière's *Tartuffe*). She sang in London, 1772 and 1777; celebrated her first triumph in Madrid in 1777 in Paësiello's *Olimpiade*, then appeared in the Concerts spirituel in Paris, 1781-82, with success, and in Berlin, where after singing at the Vienna court she accepted an engagement, 1781, which did not last. Her famous contest with Mara (q.v.) in Paris, 1783, left her victor; St. Petersburg was her next place of triumph, and finally Berlin, where she was engaged by Frederick William II, 1780. She went to Paris again in 1789, but was frightened away by the approaching revolution. Her new demands (6000 Thalers) were refused in Berlin and she returned to Portugal by way of Italy. She married the violinist FRANCISCO SAVERIO TODI (of Italian descent).

TODINI, Michele (ca. 1625-): b. Saluzza, Piedmont; virtuoso on the musette (bagpipe) and constructor of an instrument of complicated mechanism combining the character of the organ, piano, lute and bowed string instruments, and others of similar intricacy. He was custodian of the instruments in the Congregazione di S. Cecilia in Rome.

TODT (1) **Johann August Wilhelm** (1833-1900): b. Düsterort, d. Stettin, where he was a pupil of Loewe; violinist there, after studying with A. W. Bach at the Royal Institute for Church Music; cantor at Küstrin and organist and cantor at Stettin. He composed a symphony, piano sonatas, psalms, works for organ and for piano, songs, etc. (2) **B. . . .** (d. Wetzlar, 1907); prepared piano scores of all of Bach's cantatas for Breikopf & Härtel, also a *Vademecum durch die Bachschen Kantaten* (1895).

TOEDT, Theodore J. (1853-): b. New York; singer in church, concert and oratorio; since his blindness (1895) has taught singing, privately and at the Institute of Musical Art in New York.

TOERGE, George (19th cent.): founder in 1873, and conductor of the 'Germania' orchestra in Pittsburgh, Pa. Ref.: IV. 195.

TOESCHI (1) **Carlo Giuseppe** (or **Joseph**), correctly **Toesca della Castella-Monte** (1724-1788): b. in the Romagna, d. Munich; pupil of Johann Stamitz, violinist in the Mannheim Orchestra, concert-master 1759; later also director of chamber music; in 1778 went to Munich with the court; composer of many symphonies, quartets, etc., a number of which were published in Paris, also ballets for the Mannheim court. His work is not to be compared with that of his teacher. (2) **Johann Baptist**, brother of (1) (d. Munich, 1800); member of Mannheim Orchestra from 1755, concert-master

1774; pub. 6 trios for 2 violins and 'cello.

TOFANO, Gustavo (1844-1899): b. Naples, d. there; pupil of Golinelli and his successor as professor of piano at the Bologna Cons.; wrote an opera, a ballet, cantatas, and other music; pianist of repute.

TOFFT, Alfred (1865-): b. Copenhagen; studied with Nebelong and G. Bohlmann; composed songs, 'St. Cecilia' for alto with violin and organ, little piano pieces, pieces for violin and piano, and an opera, *Vifandaka*, produced at Copenhagen, 1898.

TOFTE, Lars Waldemar (1832-1907): b. Copenhagen, d. there; first violin in the Copenhagen Music Society under Gade, solo violinist of the Royal Orchestra and music teacher at the Conservatory, after studying several years with Spohr and Joachim.

TOFTS, Katherine (early 18th cent.): soprano in Italian opera in England; sang at subscription concerts, Drury Lane and the court; had a brilliant reputation and received large sums for her performances, but lost her mind in 1709 and never totally recovered.

TOLBECQUE (1) Jean-Baptiste-Joseph (1797-1869): b. Hanzinne, Belgium, d. Paris; studied at the Conservatoire, where he also played in the concerts, for a time violinist at the Italian Opera, the favorite conductor at balls before the time of Musard and composer of popular quadrilles, etc. (2) **Isidore Joseph** (1794-1871): d. Vichy; like his brother (1) composer of dance music. (3)

Auguste-Joseph (1801-1869): violinist in the Paris Opéra and Conservatoire concerts, also in the London Royal opera. (4) **Charles-Joseph** (1806-1835): brother of (1), (2) and (3); violinist and conductor of the Théâtre des Variétés, Paris. (5) **Auguste** (1830-): b. Paris; 'cellist, pupil of the Conservatoire, where he later played at the concerts; for 6 years teacher at Marseilles Conservatory; wrote *Souvenirs d'un musicien en province* (1896) and *L'art du luthier* (1903). (6) **Jean** (1857-): 'cellist; prize student at the Cons., 1873.

TOLLET, Thomas (17th cent.): English publisher and composer.

TOLLIS, Jan (ca. 1550-ca. 1603): b. Amersfort, d. Copenhagen; church conductor at Amersfort, Assisi, Rome, Padua, and singer in the court chapel of Copenhagen. He wrote motets and madrigals.

TOLSTOFF, Victor Paulovich (1843-): b. St. Petersburg; deserted the study of mathematics for that of music, which he pursued under Leschetizky; in 1887 became teacher (1889 professor) at St. Petersburg Conservatory.

TOLSTOY (1) Count Theophil Matveievitch (1809-1881): music critic

and composer, studied singing with Rubini, composition with Fuchs and Miller in St. Petersburg, Raimondi in Naples and Hebel in Moscow. The failure of his opera *Il Birochino di Parigi* (first prod. in Naples, 1832) in St. Petersburg, 1835, caused Nicholas I to issue a decree forbidding Italian singers to appear in operas written by Russians. T. also wrote about 200 songs, some of which became popular. He became a critic under the pseudonym ROSTISLAV, and pub. analyses of operas by Glinka and Seroff. (2) Count **Leo**, famous Russian author. *Ref.*: II. 418; III. 39, 140, 144, 145, 363; IX. 486.

TOMASCHEK, Johann Wenzel (1774-1850): b. Skutsch, Bohemia, d. Prague; studied singing, violin, the organ and theory in Chrudim, etc.; became the first music teacher of Prague, among his pupils being Dreyschock Kittel, etc.; also distinguished as composer of sacred and secular part-songs, an orchestral mass and other church music, concertos and sonatas for piano, a string quartet, a symphony, one opera, *Seraphine*, etc. *Ref.*: III. 168; VIII. 374.

TOMASINI, Luigi (1741-1808): b. Pesaro, d. Esterhaz; conducted concerts and directed chamber music on the Esterhazy estate under the supervision of Haydn; violinist and composer of concertos, duos, concertantes, quartets, etc., for his instrument. His two daughters sang in Eisenstadt for the church and at the opera; his two sons, Luigi and Anton, were able violinists.

TOMBELLE, Ferdinand de la (1854-): b. Paris; studied at the Conservatoire, wrote prize quartet and symphony; officer of public instruction and composer in Paris; has written orchestral suites, etc. *Ref.*: VI. 486.

TOMBO, Rudolf. *Ref.*: (quoted) IV. 262.

TOMBONI (1) Florido (1757-1820): b. Lucca, d. Paris; studied in Naples, then went as a teacher to Paris; wrote a harmony method (in French) 'on the principles of the Naples school'; a vocal method and vocal pieces. (2)

Pellegrino (1759-): brother of (1); music teacher in Florence, where he published a treatise on figured bass accompaniment (1795).

TOMKINS, William Lawrence (1844-): b. London; pupil of G. A. Macfarren and E. Silas, went to America in 1870, was conductor of the Apollo Club in Chicago, trained children's choirs there and from 1898 specialized in the training of school music teachers, founding the National Training School for Music Teachers in 1903; pub. 'Children's Songs and How to Sing Them.'

TOMMASI, Giuseppe Maria (1649-1713): b. Castle Alicate, Sicily, as son of a Prince of Parma, d. Rome; car-

dinal in the Roman Church, student of languages and the history of church music; pub. *Codices sacramentorum non gentis annis vetustiores . . . Missale Gothicum . . . Missale Francorum, Missale Gallicanum* (1680); *Psalterium* . . . (1683); *Responsorialia et Antiphonaria* . . . (1686); *Antiqui libri missarum* . . . (1691); *Psalterium cum canticis* . . . (1697).

TONASSI, Pietro (1801-1877): b. Venice, d. there; composer of church music, a symphony, 7 quartets, a festival cantata, etc.

TONELLI, Antonio (1686-1765): b. Carpi, Italy, d. there; cellist, composer of oratorios, cantatas, etc.; conductor at the cathedral at Carpi.

TONINI, Bernardo (17th cent.): Italian composer of instrumental music. Ref.: VII. 390, 478.

TONSOR, Michael (16th cent.): b. Ingolstadt, cantor there and organist at Dünkelsbühl near Ottingen, till 1590; pub. (with the assistance of Duke Wilhelm V of Bavaria) *Selecta quaedam cantiones sacrae 5 voc.* (1570), *Sacrae cantiones plane novae 4, 5 et plur voc.* (1573), *Cantiones ecclesiasticae 4 et 5 voc.* (1590), *Fasciculus cantionum ecclesiasticarum 5 et 6 voc.* (1605).

TÜPFER, Johann Gottlob (1791-1870): b. Niederrossla, Thuringia, d. Weimar; student, teacher and city organist in Weimar; wrote on the organ, his works being widely cited and copied since their publication (*Die Orgelbaukunst*, 1833; *Die Scheiblersche Stimmethode*, 1842; *Die Orgel, Zweck und Beschaffenheit ihrer Teile*, 1843; *Theoretisch-praktische Organistenschule*, 1845; *Lehrbuch der Orgelbaukunst*, 4 vols. 1856, 2nd ed. by Max Allihn, 1888). He also pub. a cantata *Die Orgelweihe*, a 4-part chorale book (with interludes), *Konzertstück*, grand sonata, etc., for organ, sonatas for flute and piano and piano solo, a trio, etc.

TÜPLER, Michael (1804-1874): b. Ullersdorf, d. Brühl-on-Rhine; studied in Breslau and the Berlin Royal Institute for Church Music; seminary music teacher in Brühl; Royal Musikdirektor, 1853. He conducted the Siegrheinische Lehrergesangverein, 1846; published old chorale melodies with organ accompaniment, male choruses, church music, and a work on the co-operation of elementary schools in the advancement of church song (1871), being generally active in the interest of the revival of classical church music.

TORCHI, Luigi (1858-): b. Mordano; studied at the Royal Liceo musicale in Bologna and later under Serrão at the Royal Cons., Naples, and under Jadassohn, Reinecke, and Paul at the Leipzig Cons., being in the meantime appointed *maestro compositore* by the Philharmonic Academy of Bologna. He became teacher of mu-

sical history and æsthetics at the Rosini Cons., Pesaro, 1885, at the Liceo musicale, Bologna, 1891, professor of composition there in 1895 and president of the Philharmonic Academy in 1894. He has composed a symphony, an overture, 2 operas, and church music, but his musico-scientific work is of greater importance. He wrote vol. 3 of the catalogue of the library of the Liceo musicale (1893), of which he is librarian; founded in 1894 and edited for 10 years the *Rivista musicale italiana*, in which he pub. his *La musica instrumentale in Italia nel secolo XVI, XVII e XVIII* (separately 1902); edited a collection of violin pieces of the 16th-17th cent., with the figured bass worked out (Boosey), and *Eleganti canzoni et arie del XVIII sec.* (1893). He also undertook the edition of the great 34 vol. collection *L'arte musicale in Italia* and wrote a study on Wagner (1890), whose 'Opera and Drama' he translated in Italian (also other German works). Ref.: III. 369, 377; (quoted) III. 396.

TORELLI (1) (or Torrelli), Gasparo (late 16th-early 17th cent.): teacher of music at Borgo San Sepolcro, composed a *favola pastorale* in 4-part madrigal style *I fidi amanti* (1600), also 5-part madrigals, *Brevi conceitti d'amore* (1598), and 4 books of 3-part canzonettas (1593, 1594, . . . 1608). (2) **Giuseppe** (17th cent.-1708): b. Verona, d. Bologna; celebrated violinist, at San Petronio, Bologna, 1685-95, prod. an oratorio in Vienna 1695; then conductor of the court chapel at Ansbach (Kapellmeister to the Margrave in 1698), after which he returned to Bologna. T.'s *Concerti grosse con una pastorale per il Santissimo Natale*, op. 8, written for 2 concertante violins, 2 ripieno violins, viola and continuo (1707), were published 6 years before Corelli's *concerti grossi*, op. 6, but according to Georg Muffat's testimony Corelli performed works of this type as early as 1682 in Rome, while Schering gives evidence of *concerti grossi* by Alessandro Stradella, who died 1681. On the other hand, T. is to be credited with the creation of the solo violin concerto (op. 6, op. 8, No. 7-12). He pub. further *Sonate a 3 stromenti* (1686), *Concerto da Camera* (dance suites, 1686), *Sinfonie a 2-4 istromenti* (1689), *Concertino per camera a violino e violoncello* (dance suites with serious *Introduzione*), 6 *sinfonie a 3*, e 6 *concerti* (orch. suites) a 4 (1692), *Concerti musicali a 4* (orchestral suites calculated for full *Besetzung*, with soli for a principal violin, which is the real beginning of the solo violin concerto); and *Capricci musicali per camera a violino e viola overo arciliuto*. Ref.: VIII. 388f, 399, 413, 483; (influence on Bach) VIII. 422.

TORRANCE, George William (1835-1907): b. Rathmines, near Dub-

lin; d. Kilkenny; chorister and organist in Dublin, student at Leipzig Cons. and Dublin University (Mus. D., 1879), priest in Melbourne, Australia, and canon at Kilkenny; composer of three oratorios, 'Abraham' (1855), 'The Captivity' (1864) and 'The Revelation' (1882), an opera, 'William of Normandy' (1895), a prize madrigal, etc.

TORRE, Francesco della (17th cent.): Italian opera composer (*Alessandro Bala*, 1678). *Ref.*: IX. 17 (foot-note).

TORREFRANCA, Fausto: contemporary writer on music, librarian of the Conservatorio San Pietro a Majella, Naples; pub. historical essays in the *Rivista musicale italiana*, in one of which he put forward Giovanni Platti as the founder of the classical instrumental style (as against Stamitz).

TORRI, Pietro (ca. 1665-1737): studied with A. Steffani, chamber organist in Munich, court conductor in Hanover and Bayreuth; then Munich, whence he followed Prince Max Emanuel into exile in Brussels; was made Kapellmeister, 1732. He composed 26 operas, mostly for Munich (1690-1736), an oratorio and chamber duets.

TOSCANINI, Arturo (1867-): b. Parma; studied at the Royal Cons., Parma; cellist and conductor, Rio de Janeiro, 1886; conducted at Turin, Treviso, Genoa, La Scala, Milan and at the Metropolitan Opera House, New York, 1908-1915. He is noted for his extraordinary memory which permits him to conduct even the longest works (including those of Wagner) without score. He conducted the première of Puccini's *Fanciulla del West* in 1910 and produced several new Italian works for the first time in America (*Il segreto di Susanna* by Wolf-Ferrari, *L'amore dei tre re*, by Montemezzi, etc.). *Ref.*: III. 400; IV. 153.

TOSELLI, Enrico (1877-): b. Florence; studied pianoforte playing with Sgambati and Martucci; pianist at Monte Carlo, London, America, etc.

TOSI, Pier Francesco (1647-1727): b. Bologna, d. London; celebrated male contralto and singing teacher, son of the opera composer Giuseppe Felice (b. 1630); sang in Italian opera in Dresden and German cities; after the loss of his voice, singing teacher in London, where he settled in 1692. He pub. the celebrated work *Opinioni de' cantori antichi e moderni o sieno Osservazioni sopra il canto figurato* (1723, new ed. by L. Leoni, Naples, 1904; English transl. by Galliard, 1742, new ed. 1906; also transl. into German and French). *Ref.*: V. 46, 49.

TOSTI, [Sir] Francesco Paolo (1848-1916): b. Ortona, Abruzzi, d. Rome; studied in the Naples Cons. with Mercadante, who made him assistant teacher, but he fell ill and went to Rome, where Sgambati introduced him at court as singer, which resulted in

his appointment as court singing teacher. In 1880 he secured a similar position in London; in 1894 became professor at the Royal Academy of Music. He composed a number of songs in Italian (*Canti popolari Abruzzesi*) and English, some of which have become very popular ('Good-bye Forever,' etc.). *Ref.*: III. 401; V. 323.

TOTTMANN, Karl Albert (1837-): b. Zittau, Saxony; pupil of the Leipzig Cons., violinist at the Gewandhaus, and Musikdirektor at the Old Theatre in Leipzig, 1868-70; writer on musical history, violin and viola music, school singing, etc.; composer of hymns, choruses, a melodrama, piano pieces, etc.

TOUCHEMOULIN, Joseph (1727-1801): b. Châlons, d. Ratisbon; violinist in the Bonn court orchestra, and at the expense of the Elector Clement August was sent to Padua to study with Tartini; became court Kapellmeister in Bonn, 1760, but resigned in the following year. He composed a 4-part mass, several symphonies, sonatas, and concertos. *Ref.*: VII. 409.

TOULMOUCHE, Frédéric Michel (1850-1909): b. Nantes, d. Paris; produced one opera in Brussels (*Le moutier de St. Guignolet*, 1885), 2 in Paris (*La veille des noces*, 1888, and *L'âme du Cantal*, 1895), one in St. Brieux, also a number of operettas and ballets in Paris.

TOURJÉE, Eben (1834-1890): b. Warwick, Rhode Island, d. Boston; at 17 years of age opened a music store at Fall River, Mass., and began class teaching in organ, singing and piano. This was the introduction of class teaching in America. In 1863 he toured Europe, studying methods of instruction (Haupt in Berlin), and four years later opened the New England Conservatory of Boston. He also founded the East Greenwich Institute for Music and the Providence Conservatory; was dean of the College of Music, Boston University, and was made Mus. D. by Middleton College. *Ref.*: IV. 248.

TOURNEMIRE, Charles Arnould (1870-): b. Bordeaux; pupil of the Conservatoire and of d'Indy in Paris; organist at St. Clotilde; composed chamber music, a symphony, songs, organ pieces and a choral work with orch., *Le sang de la Sirène*, which won the great prize of the City of Paris.

TOURS (1) **Jacques** (1759-1811): b. Rotterdam, d. there; organist and composer of church music, pieces for organ and piano, symphonies, overtures, etc. (2) **Barthélemy** (1797-1864): b. Rotterdam, d. there; son of (1); organist, co-founder of the 'Eruditio Musica' society; conductor and inaugurator of regular chamber-music concerts. (3) **Berthold** (1838-1897): b. Rotterdam, d. London; son of (2); studied in the conservatories of Brussels and Leipzig; violinist and teacher

Tourte

in London from 1861; author of a violin 'catechism' and composer of Anglican church music; editor for Novello, Ewer & Co. (4) **Frank E.** (1877-): b. London, composer of a comic opera *Melmoth*, London (1901), and the musical comedies 'The Hoyden' (London, 1905), 'The Dairymaids' (with P. A. Rubens, 1906), and 'The Dashing Little Duke' (1909).

TOURTE, François (1747-1835): b. Paris, d. there; continued his father's work in improving the violin bow, originated the present inward curve of the stick, introduced the metal clamp at the nut, and the use of bent Pernambuco wood. He is called the 'Stradivari of the bow.' Ref.: VII. 431; VIII. 74.

TOVEY, Donald Francis (1875-): b. Eton; in youth a musical prodigy, began to compose at 8 years of age; studied composition with Parrat, J. Higgs and Parry; appeared as pianist with Joachim in 1894, subsequently gave concerts of his own compositions in London, Berlin and Vienna. He pub. a piano quintet, a piano quartet, 4 trios, 2 string quartets, a 'cello sonata, a piano sonata, a piano concerto; also composed chamber music with wind instruments, a violin sonata, music to Maeterlinck's *Aglavaine et Sélysette* (string orch.), 'Balliol Dances' for piano 4 hands, 25 Rounds or Catches for equal voices, vocal pieces and church music. Ref.: III. 429.

TOWERS, John (1836-): b. Salford; studied at the Royal Academy of Music, London, and with Marx in Berlin; choir conductor in Alderley Edge, Fallowfield, Rochdale, and Charlton. Later he left England and in 1890 became vocal professor in the Indianapolis School of Music, and in 1892 at the Utica Conservatory. He pub. a chronological catalogue of Beethoven's works, a 'Dictionary-Catalogue of Operas and Operettas' (Morgantown, 1910), etc.

TOWNSEND, Aurelian (17th cent.): English masque writer. Ref.: X. 84f.

TRABACCI, Giovanni Maria (early 17th cent.): composer of ricercate (1603-1615), 5- to 8-part motets (1602), masses, vesper psalms, madrigals, villanelles, organ pieces, etc., published in Naples, where he was court organist.

TRAJETTA (Trajetta) (1) **Tommaso** (1727-1779): b. Bitonto, Naples, d. Venice; pupil of Durante at the Cons. di Loreto; prod. his first opera *Farnace* (with immediate success) at the San Carlo Theatre in 1751, and thereafter worked industriously to supply leading Italian cities with new operas. He became court conductor and teacher to the princesses at Parma, 1758, and with the production of his opera *Ippolita ed Aricia* for the marriage of one of the princesses to the Prince of the Asturias earned a pen-

Trebelli-Bettini

sion from the King of Spain. In 1765 he became director of a girls' conservatory in Venice, but left it to Sacchini in 1768, to become Galuppi's successor in St. Petersburg as court composer to Catherine II; and in 1774 returned by way of London to Italy. His operas, distinguished from those of his contemporaries by scenic effectiveness and dramatic fidelity, reached the number of 42, besides which he wrote an oratorio, a Stabat, a Passion, motets and other church music. Ref.: II. 14; IX. 21, 36, 59, 63. (2) **Filippo**: son of (1); pupil of Piccini, etc.; after entering the Italian revolutionary army was captured and escaped to America in 1799; taught singing in Boston, toured the South as theatrical manager, and settled in Philadelphia as teacher and composer. Ref.: IV. 111, 236.

TRAJETTA. See **TRAETTA**.
TRAMPELI (1) **Johann Paul**, (2) **Christian Wilhelm** and (3) **Johann Gottlob**: brothers, celebrated organ builders in Adorf, Saxony, at the end of the 18th century. Ref.: VI. 405.

TRASUNTINO, Vito: Venetian harpsichord maker, inventor of an enharmonic keyboard with 125 keys.

TRAUTMANN (1) **Marie**. See **JÄEL** (3). (2) **Gustav** (1866-): b. Brieg, Silesia; studied in Breslau and in Frankfurt, Mozart scholar, 1888-93; taught at the Hoch Conservatory and was conductor of the Schuler male chorus; also director of music at Giessen University, titular professor, 1906.

TRAUTNER, [Friedrich] Wilhelm [Lorenz] (1855-): b. Buch-am-Forst, Franconia; cantor, organist, singing teacher and director of a church choral society in Nördlingen; composed a Reformation cantata, *Martin Luther*, other works for chorus, organ and piano; wrote *Die grosse Orgel in der St. Georgs-Hauptkirche zu Nördlingen* and *Evangelische Kirchenmusik und die evangelische Kirchenmusik Bayerns im Hauptamt* (1913).

TRAUTWEIN, Traugott: founder of a Berlin music publishing firm in 1820, associated with Mendheim in 1821, sold the business to J. GUTTENTAG in 1840, who in turn sold it to MARTIN BAHN (d. 1902), who under his own name brought it to prominence. Upon the latter's death the HEINRICHSHOFEN firm absorbed the business.

TRAVERSA, Gioachimo (18th cent.): about 1770 chamber violinist to the Prince of Carignan; published 6 violin sonatas with continuo, 6 *quatuors concertants*, a concerto for violin, etc.

TREBELLI-BETTINI (correctly **Guillebert**), **Zelia** (1838-1892): b. Paris, d. Étretat; mezzo-soprano; made her début in Madrid in *Il Barbiere*, sang in Berlin, London and the United States with great success; married to Signor Bettini, from whom she later separated.

TREDIAKOWSKY (18th cent.): Russian playwright. Ref.: IX. 380.

TREGIAN, Francis (1574-[-?]): b. London; spent his youth in Spain and Portugal, his father being a religious refugee; educated in Douy, lived in Rome at the house of Cardinal Aller, returned to England where he was imprisoned as a Catholic till his death. He (or one of his sisters) is said to have been the author of the famous Fitzwilliam virginal book.

TREIBER, Wilhelm (1838-1899): b. Graz, d. Cassel; pianist, toured Germany and Austria, directed the Leipzig Euterpe Concerts, and became court Kapellmeister in Cassel, 1881.

TREITSCHKE, Heinrich von: German author (17th-18th cent.). Ref.: IX. 128.

TRENTINI, Emma: contemporary Italian opera singer (coloratura soprano), appeared in soubrette rôles at the Manhattan Opera House, New York, etc. Ref.: IV. 152, 179.

TRENTO, Vittorio (1761-after 1825): b. Venice; pupil of Bertoni, composer of ballets (more than 50 to 1792), then operas for Venice (including *Quanti così in un sol giorno*, 1801); became director of music at the Lisbon Italian Opera in 1806; director of the Royal Opera there, returned to Italy for a time, but was again in Lisbon, 1821-23. He prod. two operas in Florence in 1824 and 1825. Ref.: IX. 133.

TREU (called *Fidele* in Italy), **Daniel Gottlieb** (1695-1749): b. Stuttgart, d. Breslau; violinist, studied with Kusser in Stuttgart, then at the duke's expense with Vivaldi in Venice; director of an Italian opera troupe playing in Breslau till 1727; composer of the operas *Astarte*, *Coriolano*, *Ulisse e Telemacco* and *Don Chisciotte*; later conductor in Prague and Hirschberg.

TREVILLE (or Le Gierce), Yvonne de: contemporary operatic soprano; studied with Mme. Marchesi; has sung in Madrid, Paris, Stockholm, St. Petersburg, and the United States, where she now resides.

TRIAL (1) **Jean-Claude** (1732-1771): b. Avignon, d. Paris; with Bertoni director of the Opéra, composer of 4 operas, cantatas, and orchestral works. (2) **Antoine** (1736-1795): brother of (1), tenor at the Opéra-Comique. (3) **Armand-Emmanuel** (1771-1803): son of (2); composer of a number of successful operas. (4) **Marie Jeanne:** wife of (2); coloratura soprano whose stage name was MME. MANDEVILLE.

TRICKLIR, Jean Balthasar (1745-1813): b. Dijon, d. Dresden; 'cellist in a Berlin string quartet, with Schlick, Friedrich Benda, and Hofmann; member of Dresden Court Orchestra from 1783; composer of cello concertos and sonatas, writer of theoretical works.

TRIFONOFF, Porphyrius Alexievitch (1844-1896): b. St. Petersburg, d. Tsarskoe-Selo; champion of the neo-Russian School; writer of essays on Liszt, Dargomijski, Schumann, Rimsky-Korsakoff, Moussorgsky, Borodine, etc., mostly published in the 'European Messenger.'

TRITTO (1) **Giacomo** (1733-1824): b. Altamura, near Naples, d. Naples; student, assistant teacher to his master Cafaro, and later professor at the counterpoint and composition at the Conservatory della Pietà; also musical director at the San Carlo Theatre. His compositions include 51 operas, many masses (one for 8 integral voices and 2 orchestras), psalms, etc., also a 5-part *Te Deum* with orch., a Requiem, 2 Passions (all MS.). He also wrote text-books on musical theory. (2) **Domenico:** son of Giacomo; wrote several operas for Naples (1815-18).

TRNECEK, Hans (1848-): b. Prague; studied there; harpist and conductor at Franzensbad, harpist at the court theatre of Schwerin, later professor of harp and piano at Prague, virtuoso on the Jankó keyboard (see JANKÓ); composer of a piano concerto, music for the harp, etc.; also a dance suite, a symphony, a violin concerto, a German opera, *Der Geiger von Cremona* (1886), 2 Czechish operas *Aramanth* (Prague, 1890) and *Andrea Crini* (ib., 1910), another (posthumous) opera, also much chamber music and transcriptions.

TROILO, Antonio (17th cent.): town musician at Vincenza, composer of 4- to 5-part *canzoni da sonar* (1606), other instrumental music, and a magnificent, 10 5-part psalms, etc.

TROMBETTI (1) **Ascanio** (late 16th cent.): member of the Bolognese council band, *maestro di cappella* in Mantua; composer of motets, madrigals, etc. (2) **Girolamo** (late 16th-early 17th cent.): succeeded his brother in Mantua; composed madrigals and was a virtuoso on trombone.

TROMBONCINO, Bartolomeo (15th-16th cent.): b. in Verona; composer of frottoles, printed in Petrucci's collection (9 books, 1504-08).

TROMLITZ, Johann Georg (1726-1805): b. Gera, d. Leipzig; flutist, flute maker, and composer of 3 flute concertos, a string quartet, 2 flute (and piano) sonatas, flute pieces, songs, etc.; also 3 treatises on flute playing and articles on the flute in the *Allgem. Mus. Zeitung* (1799). T. added the F key to the flute. Ref.: VIII. 99.

TROST (1) **Johann Caspar** (early 17th cent.): organist at Halberstadt, writer of theory and criticism. (2) **Johann Caspar** (17th cent.): son of (1); organist at Weissenfels, wrote a description of the new organ at Augustsburg, 1677. (3) **Gottfried Heinrich** (early 18th cent.): organ builder at Altenburg, ca. 1708-39.

TRÖSTLER, Bernhard (early 19th cent.): German musician who settled in Paris, 1806; wrote 3 books on theory, harmony and organ music.

TROUHANOVA, Natasha: contemporary Russian interpretive dancer. Ref.: X. 45, 244, 256f.

TROUTBECK, John (1832-1899): b. Blencowe, Cumberland, d. London; precentor at Manchester Cathedral, canon at Westminster, 1869; pub. books of church hymns and a musical catechism; translated texts of works by Beethoven, Gade, and Wagner.

TROYER, Carlos: contemporary composer, b. in Alsace, resident in America, has collected and harmonized American Indian songs (Zuñi). Ref.: IV. 442f.

TROYTE, Arthur H. D. (1811-1857): Devonshire composer.

TRUHN, [Friedrich] Hieronymus (1811-1886): b. Elbing, d. Berlin; studied with Klein, Dehn and Mendelssohn; conductor in the Danzig theatre, Musikdirektor in Elbing and in Berlin, where he settled as critic, founded the Neue Liedertafel, and composed songs, choral works, an opera *Trilby* (Berlin, 1835), an operetta and a melodrame; also wrote on singing. He lived for a time in Riga and toured with Bülow in 1854.

TRUNK, Richard (1879-): b. Tauberbischofsheim, Baden; studied there, at the Hoch Cons. in Frankfurt and in the Munich Royal Music Academy (Rheinberger, Bach, etc.); conductor of male choruses in Munich, accompanist to Eugen Gura and other singers, in 1906 became Gymnasium singing teacher and in 1907 conductor of the Munich Bürgersingerunion and the People's Choral Union (250 voices). In 1912 he went to New York as conductor of the Arion Society and the Newark Arion. He was music critic of the Munich 'Post,' 1906-09. His compositions include some 100 songs, male and mixed choruses (some with orch.), an orchestral *Groteske* and a 'reform operetta.'

TSCHAIKOWSKY, Peter Ilyitch (1840-1893): b. Votkinsk, Government of Viatka, d. St. Petersburg. His father was mining director in Votkinsk, later director of the Technological Institute in St. Petersburg. Here T. entered the law school and in 1859 was employed in the ministry of finance. Meantime he had received piano instruction from Rudolf Kündinger and had sung in Lomakin's church choir. Only his association with the poet Apuchtin, however, revealed his musical talent, and, upon his father's urging, he decided to make music his profession. In 1863 he entered the newly founded St. Petersburg Cons. and studied theory with Zarembo, composition with A. Rubinstein, flute with Ciardi and organ with H. Stiehl. He graduated in 1865 with a prize for

his 'Hymn to Joy' (Schiller), and in 1866 Nicolas Rubinstein called him to the Moscow Cons. as teacher of theory, commissioned him to translate Gevaert's *Traité d'instrumentation* and assisted him materially. During 1872-74 he was musical collaborator on the 'Russian News,' but composition absorbed his attention more and more, while the publisher, Jurgenson, accepted his works on N. Rubinstein's recommendation. His first published work was the Scherzo and Impromptu for piano, op. 1. His first orchestral composition to be performed was the 'Dances of the Hay Women' under Johann Strauss in Pavlovsk, 1865, while the first important successful work was the 'Romeo and Juliet' overture (1869). He resigned his conservatory position in 1877 and thereafter devoted himself entirely to composition. In the same year he married, but separated from his wife after a few weeks. He was at this time fortunate in having the patronage of Mme. von Meck, a wealthy admirer, who gave him a pension of 6000 rubles a year. For short periods he lived on her various estates, at other times in Italy, in Switzerland, at his country place in Maidanovo near Klin, in St. Petersburg, and in Moscow. He began to appear as concert conductor in 1887, gradually overcoming an extraordinary shyness and fear of publicity. He conducted concerts in Moscow, St. Petersburg, Leipzig, Hamburg, Berlin, Prague, Paris, London, Cologne, etc., and in 1891 visited New York for the dedication of the new Carnegie Music Hall. During 1892-93 he visited Vienna, Prague, Paris, Brussels, Odessa, Kharkoff and London, and at Cambridge Univ. received the title of Mus. Doc. His last appearance was in St. Petersburg, 9 days before his death, conducting his 6th Symphony. He received an honorary allowance of 3000 rubles from the Czar from 1888. His greatest contributions to music are his orchestral works, particularly his symphonies, symphonic poems, suites and overtures, while his operas, mostly on native national subjects, are little known outside of Russia. His piano concerto in B-flat is one of the most effective modern works of its class, and his solo piano pieces (belonging in the better class of salon music) are melodically spontaneous and original in harmony. His string quartet is one of the most popular in the modern repertoire. His works include the following:

FOR ORCHESTRA: 6 symphonies (I. G maj., op. 13; II. C min., op. 17; III. D maj., op. 29; IV. F min., op. 36; V. E min., op. 64; VI. B min. [*Pathétique*], op. 74), the 'Manfred' symphony, op. 58; 6 orch. suites (I. op. 43; II. op. 53; III. op. 55; IV. 'Mozartiana,' op. 61; V. from 'The Sleeping Beauty,'

Tschaikowsky

op. 66a; VI. from *Casse-Noisette*, op. 71a, Italian Capriccio, op. 45; string serenade, op. 48; overtures in F maj. (MS.), E min. (MS.), to 'The Voyevode' (destroyed opera) op. 3, 'Danish,' op. 15, '1812,' op. 49, 'The Storm' (to Ostrovsky's drama, posth.), op. 76; the overture-fantasies 'Romeo and Juliet' (1870) and 'Hamlet,' op. 67a; the fantasies 'The Tempest,' op. 18, 'Francesca da Rimini,' op. 32; symphonic poem 'Fatum' (1868, score destroyed, but reconstructed after his death as op. 77); symphonic ballade 'The Voyevode' (destroyed, but later pub. as op. 78); *Marche slave*, op. 31, 'Coronation March,' 'March of the Law Students' (1885), 'Military March,' Elegy for string orch. (1884, later interpolated in the 'Hamlet' music, op. 67b); 3 piano concertos (op. 23, 44, 75); a piano fantasia with orch. (op. 56); violin concerto (op. 35); capriccio for 'cello with orch. (op. 62).

CHAMBER MUSIC: String sextet entitled *Souvenir de Florence* (op. 70); 3 string quartets (op. 11, 22, 30); a trio (op. 50); variations for 'cello and piano (op. 33); pieces for violin and piano (op. 26, 34); many piano pieces, *Souvenir de Hapsal*, 3 numbers, op. 2; Romance, op. 5; 3 *morceaux*, op. 9; 2 *morceaux*, op. 10; 6 *morceaux*, op. 19; sonata, op. 37; 'The Seasons,' 12 character pieces, op. 37a; *Kinder-Album*, 24 numbers, op. 39; 12 *morceaux*, op. 40; 6 do., op. 51; 18 do., op. 72; sonata in C-sharp min. (posthumous), op. 80; also an *Impromptu-Caprice* (1885) *Momento lirico*, *Impromptu*, A maj., Valse-Scherzo No. 2, etc., besides arrangements, 50 folk-songs for piano 4 hands, the piano score of A. Rubinstein's 'Ivan the Terrible,' etc.

DRAMATIC WORKS: 10 operas, 'The Voyevode' (Moscow, 1868, later destroyed for the most part); *Undine* (1868, not prod., destroyed); *Opritchnik* (text by T., Moscow, 1874), 'Vakula the Smith,' op. 14 (prize of the Imp. Russian Mus. Soc., 1875; revised as *Tcherevitchki*, 4 acts, in 1885); 'Eugen Onegin' ('lyric scenes,' text by T. after Pushkin, 1877; prod. Moscow Cons., 1879), 'The Maid of Orleans' (text by T., St. Petersburg, 1881), 'Mazeppa' (Moscow and St. Petersburg, 1884), *Tchardodjeika* ('The Sorceress,' St. Petersburg, 1887), *Pique Dame* (text by Modest Tschaikowsky, St. Petersburg, 1890), 'Yolanthe' (text by Modest T., 2 acts, St. Petersburg, 1892); 3 ballets, *Le lac des cygnes*, op. 20 (Moscow, 1876), *La belle au bois dormant*, op. 66 (St. Petersburg, 1890), *Le Casse-noisette*, op. 71 (ib., 1892); also music to Ostrovsky's *Snegurotchika* for solo, chor. and orch. (Moscow, 1873), to 'Hamlet' (14 pieces), to Ostrovsky's 'The False Dimitri and Vassily Shuisky' (MS.), a melodrama to Ostrovsky's *Voyevode* (MS.), recitatives, etc. to Au-

ber's 'Black Domino' and Mozart's 'Figaro.'

VOCAL: 'Ode to Joy' (Schiller), for chor. and orch. (1866, MS.), cantata for the opening of the Polytechnic Exposition (1872, MS.), Coronation Cantata (Moscow, 1883), 'Chorus of Insects' from the unfinished opera *Mandragora* (with orch.), 'Romeo and Juliet' for sop. ten., and orch. (finished by Taneieff), several a *cappella* choruses, etc.; songs, op. 6, 16, 25, 27, 28, 38, 47, 54, 57, 60, 63, 65, 73, etc. (about 100 in all), 6 duets, op. 46; also church music (liturgy of John Slatoust, op. 41 [15 pieces], op. 52 [17 pieces], 9 compositions for large chorus [1885] and hymns in honor of Saints Kyrill and Methodius [1885]).

T. wrote a 'Harmony' (Moscow, 1870, 6th ed., 1897; English, 1900), 'Short Treatise of Harmony' (2nd ed., 1895), translated Gevaert's *Traité d'Instrumentation* (1866), Lobe's 'Catechism of Music' (1870), the libretto of Mozart's 'Figaro,' etc., and edited the church works of Bortniansky.

Ref.: For life and works see III. 52ff; songs, V. 323ff; piano music, 331ff; violin music, 463f; chamber music, 553f, 561, 580; for orchestral music, VIII. 357ff; mus. ex., XIV. 18; portrait, VIII. 48, VIII. 358. For general references see individual indexes.

TSCHEREPNIN, Nikolai Nikolaitovich. See TCHERPINE.

TSCHESNIKOFF. See CHESNIKOFF.

TSCHIRCH (1) **Hermann** (1808-1829): b. Lichtenau, d. Schmiedeberg; noted organist. (2) **Karl Adolf** (1815-1875): b. Lichtenau, d. Guben; pianist and writer on the *Neue Zeitschrift für Musik*. (3) **Friedrich Wilhelm** (1818-1892): b. Lichtenau, d. Gera; studied in Bunzlau, and in the Berlin Royal Institute for Church Music; Musikdirektor in Liegnitz, Court Kapellmeister at Gera; toured the United States on the invitation of various choral societies and gave concerts in New York, Philadelphia, Chicago, Baltimore, etc. He composed several choral works with orch. (*Eine Nacht auf dem Meere*, prize-crowned), a mass, an opera *Meister Martin und seine Gesellen* (Leipzig, 1861), a concert-overture 'Niagara' and salon music for piano, using the pseudonym ALEXANDER CZERSKI. (4) **Ernst Leberecht** (1819-1854): b. Lichtenau, d. Berlin; theatre conductor at Stettin, composer of unproduced operas, orchestral works, and an overture. (5) **Heinrich Julius** (1820-1867): b. Lichtenau, d. Hirschberg; pianist and composer of instructive piano compositions. (6) **Rudolf** (1825-1872): b. Lichtenau, d. Berlin, as Royal Musikdirektor; founder of the Märkischer Zentral-Sängerbund (1860); composer of band music.

TSCHUDI. See BROADWOOD.

TSPHAMUDA, Indian goddess. **Ref.:** X. 26.

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TUA, Maria Felicità, called **Teresina** (wife of Count Franchey-Verney): pupil of Massart at the Conservatoire (first prize); violin virtuoso known in Europe and America.

TUBBS (1) **Frank Herbert** (1853-): b. Brighton, Mass.; studied music in Boston, London and Italy (singing with Manuel Garcia, E. Behnke, Shakespeare, Sangiovanni and Lamperti); founder of New York Vocal Institute, choirmaster and writer of books and essays on the voice. (2) **James**: violin bow maker in London, 1890.

TUCHER [auf **Simmelsdorf**], **Gottlieb**, Freiherr von (1798-1877): b. Nuremberg, d. Munich; judicial councillor, writer on church music advocating the revival of old a cappella music; pub. *Kirchengesänge der berühmtesten älteren italienischen Meister, gesammelt und Herrn von Beethoven gewidmet* (1827), etc.

TUCKERMAN, Samuel Parkman (1819-1890): b. Boston, d. Newport, Rhode Island; organist at St. Paul's, Boston; then studied church music in England, Mus. Doc. (Lambeth-Grad of Canterbury); returned to his post in Boston, wrote church music and pub. 'Cathedral Chants' and 'Trinity Collection of Church Music,' also collected a valuable musical library. *Ref.*: VI. 497.

TUCKEY, William (18th cent.): Anglo-American composer of church music, resident in New York. *Ref.*: IV. 30, 37, 39f, 64f, 233.

TUCZEK (1) **Vincenz Franz** (1755-after 1820): b. Prague, d. Pesth; at first tenor, later double concert-master in Sagan, Musikdirektor at the Breslau Theatre, 1800, conductor at the Leopoldstadt Theatre in Vienna; composed oratorios, cantatas, favorite dance music, and over 30 Singspiele for Prague, Breslau, Vienna and Pesth (*Lanassa*, 1813). (2) [-HERRENBURG], **Leopoldine** (1821-1883): b. Vienna, d. Baden, near there; coloratura singer in the Berlin court opera; also sang dramatic rôles.

TUDWAY, Thomas (ca. 1660-1730): choir boy at the Chapel Royal, professor of music at Cambridge, 1705, and again from 1707; composer of part-songs; began a valuable collection of old church music in MS., now in the British Museum.

TUFTS, [Rev.] **John** (18th cent): early American teacher and collector of psalm tunes. *Ref.*: IV. 27f.

TULOU (1) **Jean Pierre** (d. 1799): professor of the bassoon at the Conservatoire and composer for his instrument. (2) **Jean-Louis** (1786-1865): b. Paris, d. Nantes; son of (1); celebrated flutist who received the first prize at the age of 15; engaged at the Italian opera, and in 1813 the Grand Opéra in Paris; for a time in Royal disgrace, then again engaged as first flutist at the Opéra and professor at the Conservatoire. He composed about

100 pieces for the flute (concerti, variations, duets, trios, etc.).

TUMA, Franz (1704-1774): b. Kostelec, Bohemia, d. Vienna; pupil of Czernohorsky and J. J. Fux; composer for the gamba, on which he was a virtuoso; also wrote church music (30 masses, 2 of which are highly praised by Ambros) and instrumental works.

TUNDER, Franz (1614-1667): organist at Lübeck; predecessor and father-in-law of Buxtehude; pupil of Frescobaldi in Rome; composer of solo-cantatas and choruses; also chorale arrangements in tablature.

TUNDSTEDE (or **Dunstede**), **Simon** (?-1369): b. Norwich, d. Bruzard, Suffolk, as prior of the Franciscan order; *regens chori* of Franciscan monastery in Oxford; wrote *De Quatuor principalibus musicæ* (reprinted in Coussemaker's *Scriptores*).

TUOTILO (or **Tutilo**) (10th cent.): monk at St. Gall about A. D. 900; composer of the Christmas trope *Hodie cantandus est nobis puer*, the beginning of the Christmas plays.

TURA, Gennaro de: contemporary tenor in Milan, Europe, and with Hammerstein's London opera company.

TURGENIEFF, Russian novelist. *Ref.*: II. 238; III. 40, 108, 110; IX. 388f, 411; X. 104, 155f, 171.

TURINA, Joaquín: contemp. Spanish opera composer (*Fea e con Gracia*, 1905). *Ref.*: IX. 478.

TURINI (1) **Gregorio** (ca. 1560-ca. 1600): b. Brescia, d. Prague; Imperial court cornet virtuoso in Prague; composed *Cantiones* for 4 equal voices (1589), 4-part canzonets, and *Teutsche Lieder nach Art der Welschen Villanellen mit 4 Stimmen*. (2) **Francesco** (ca. 1589-1656): b. Prague, d. Brescia; son of (1); organist at the Prague Imperial court, and at the cathedral of Brescia; composer of masses, motets, madrigals (3 books, the third for 3 voices, 2 violins and bass, 1629, in which is included the madrigal *Mentre vagh' Angioletta*, a remarkable chamber cantata in which virtuoso singing is parodied). *Ref.*: I. 368; VII. 475.

TURK, Daniel Gottlob (1750-1813): b. Claussnitz, near Chemnitz, d. Halle; studied at the Dresden Kreuzschule and Leipzig Univ., pupil of Homilius and J. A. Hiller, became proficient on the violin, organ and nearly all wind instruments, cantor at Halle, where he became teacher in the gymnasium and Musikdirektor at the University, also organist at the Liebfrauenkirche. Among his pupils was Karl Loewe. T. wrote an oratorio, 18 piano sonatas, 18 sonatinas, piano pieces and songs; also MS. pieces for organ and piano, symphonies and songs. He wrote *Klavierschule* (1789), *Kleines Lehrbuch für Anfänger im Klavierspielen* (1792), *Von den wichtigsten Pflichten eines Organisten*, etc. (1787), *Kurze Anweisung*

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zum *Generalbassspielen* (1791, rev. 1800, etc.) and *Anleitung zu Temperaturberechnungen* (1806).

TURLE, James (1802-1882): b. Somerton, d. London; organist and choirmaster at Westminster Abbey, director of the Ancient Concerts, 1840-43, teacher and composer of church music; pub. *'The People's Song Book'* with E. Taylor, also *'Sacred Music'* (1848). His brother, **Robert** (1804-1877) and his cousin, **William Taunton** (b. 1795), were both organists.

TURLEY, Johann Tobias (1773-1829): b. Treuenbrietzen, Brandenburg, d. there; builder of organs.

TURNER (1) **William** (1652-1739-40): b. Oxford, d. London; Royal chapel singer, vicar choral at St. Paul's, lay vicar at Westminster; Mus. D., Cambridge, 1696; wrote anthems, services, etc. (2) **Alfred Dudley** (1854-1888): b. St. Albans, Me., d. there; pianist, teacher and composer.

TURNHOUT (1) **Gerard de** (correctly **Gheert Jacques**, called 'T.') (ca. 1520-1580): b. Turnhout, d. Madrid; singer (1545), master of the Confrérie de la Vierge (1562), and conductor (1563) at Antwerp Cathedral, where he restored organ, library, etc., which suffered from the vandalism of 1566; conductor to King Philip II at Madrid from 1572. He pub. 4- to 5-part motets (1568), 3-part motets and chansons (1569), a collection of masses by various authors, including one (No. 6) by himself (1570), and other works in collections. (2) **Jean de** (correctly **Jean Jacques**) (late 16th-early 17th cent.): son of (1); conductor to Duke Alex. Farnese, governor of the Netherlands, in Brussels, 1586; second, then (1618) first conductor of the royal chapel there; composer of 6-part madrigals (1589); 5-part madrigals (1595), and 5- to 8-part motets (1594).

TURPIN, Edmund Hart (1835-1907): b. Nottingham, d. London, where he was organist and secretary of the Organists' School; editor of the *Musical Standard*, composer of vocal works and organ pieces. *Ref.*: VI. 493.

TURTSHANINOFF, Peter Ivanovich (1779-1856): b. St. Petersburg, d. there; church chorister who became a pupil of Sarti; priest choral regent of the Metropolitan; singing teacher

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of the court choir, 1827, high priest at various churches. He harmonized the old melodies of the church books in an individual manner (*cantus firmus* in the alto, tenor or bass). His own compositions (pub. in 4 vols.) contain 15 3-part vocal pieces, canons, Cherubim songs, etc.

TUTKOVSKI, Nikolai Apollonovitch (1857-): b. Lipovetz, Govt. Kieff; pianist, teacher of piano, professor of musical history at the St. Petersburg Cons. and since 1893 director of his own music school in Kieff; composer of a symphony, other orchestral pieces and songs; pub. a Russian *'Harmony'* (1905).

TYE, Christopher (?-1572): English divine, organist and composer; Mus. Doc., Cambridge, 1545; professor of music at Oxford, 1548, and priest at Newton and Doddington cum March (to 1570). He pub. *'The Acts of the Apostles'* etc. (1553), being a setting of the first 2 verses of each of the first 14 chapters of the Book of the Apostles; also anthems and other sacred vocal works pub. in collections (*Page's Harmonica sacra*, Boyce's *'Cathedral Music'*, etc.); also a MS. *Pas-sion* according to St. John. *Ref.*: I. 305; VI. 98, 448, 475.

TYLMAN (or **Tilman, Tielman, Thieleman**, **Susato**): music printer and composer, Antwerp, in the 16th century.

TYNDALL, John (1820-1893): b. Ireland, d. Surrey; professor of physics at the Royal Institution, London; wrote, among his other scientific works, *'Sound, a Course of 8 Lectures'* etc. (1867, 3rd ed. 1875, also transl. into German and French), and *'On the Transmission of Sound by the Atmosphere'* (1874).

TYRTÆUS. *Ref.*: I. 118.

TZARTH (Czarth, Zarth), Georg (1708-1778): b. Hochten, near Deutschbrod, Bohemia, d. Mannheim; went to Warsaw with Benda, entered the court orchestra of the Crown Prince Friedrich at Rheinsberg. He became a member of the Mannheim Orchestra in 1758; esteemed as violinist and composer for his instrument. He wrote violin concertos, sonatas, trios, soli, also symphonies, few of which were printed.

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UBALDUS. See HUCBALD.

UBER (1) **Christian Benjamin** (1746-1812): b. Breslau, d. there as state's attorney, etc.; noted as musical amateur who wrote an operetta, *Clarisse*; music to the comedy *Der Volontär*; cantata *Deukalion und Pyrrha*; several divertimentos, concertinos, etc.; piano sonatas, a serenade, and a quintet. (2) **Friedrich Christian Hermann** (1781-1822): b. Breslau, d. Dresden; son of (1); studied law in Halle and music under Türk; became chamber-musician to Prince Louis Ferdinand of Prussia; opera-conductor at Cassel and Mayence; from 1818 cantor and Musikdirektor of the Kreuzkirche, Dresden. He wrote *Les Marins*, opéra-comique; *Der falsche Weber*, intermezzo (Cassel, 1808); *Der frohe Tag*, opera (Mayence, 1915); music to various dramas; an oratorio, *Die letzten Worte des Erlösers*; cantatas, a violin concerto, German and French songs, etc. (3) **Alexander** (1784-1824): b. Breslau, d. Carolath, Silesia; 'cellist; conductor to Prince von Schönalch-Carolath; pub. a 'cello concerto, variations for 'cello with orch., caprices and other 'cello pieces; a septet for clarinet, horn, and strings; variations for wind instruments and songs.

UBERLEE, Adelbert (1837-1897): b. Berlin, d. Charlottenberg; organist, Royal Musikdirektor; composer of an opera, 2 oratorios, a Requiem, a Stabat Mater, piano pieces and songs.

UBERTI (Hubert), Antonio (1697 [?] - 1783): b. Verona, d. Berlin; soprano; 'star pupil' of Porpora, hence called 'il Porporino'; was in the service of Frederick the Great at Berlin from 1741.

UCCELLINI, Don Marco: maestro to the Duke of Modena; prod. operas at Florence (1673) and Naples (1677); pub. *Sonate, stufonie, concerti, arie, and canzoni*, in 1 to 4 parts, for strings and continuo (1639-49). Ref.: VII. 385.

UDBYE, Martin Andreas (1820-): b. Drontheim; organist and composer; studied music with Hauptmann and Becker in Leipzig; returned to Drontheim to become organist; composed an operetta, an opera, organ preludes, works for piano and 'cello, 3 string quartets, 2 cantatas, male choruses, and pub. a 3-part Song Book (166 songs for equal voices).

UGALDE, Delphine (née Beaucé) (1829-1910): b. Paris, d. there; soprano in the Opéra, Opéra-Comique and Théâtre Lyrique; undertook the direction of the Bouffes-Parisiens in 1866, and performed leading rôles in operas of Offenbach. She herself composed one opera, *La halte au moulin*, and has taught distinguished pupils, among them her daughter, MARGUERITE U., and Marie Sass.

UGBALDUS. See HUCBALD.

UGOLINI (1) **Bacelo** (14th cent.): Italian singer who took the part of Orpheus in Poliziano's drama (with music, 1474). Ref.: I. 326. (2) **Vincenzo** (16th-17th cent.): pupil of B. Nanini; composer of the Roman School; *maestro di cappella* Santa Maria Maggiore, Rome, also at other churches, and from 1620 at St. Peter's, Rome. His works, written in the Palestrina style, include 5-part madrigals (1615), 1- to 4-part motets with continuo, 8- to 12-part masses and psalms. He was the teacher of Benevoli. (3) **Blazio** (18th cent.): Venetian priest, author of *The-saurus antiquitatum sacrum*, etc. (34 folio vols., 1744-69), dealing with the music of the Hebrews.

UGOLINO DE ORVIETO (ca. 1400): priest at Ferrara; musical theoretician, who wrote *De musica mensurata* (MS. in the Casanatensi Library, Rome).

UHL, Edmund (1853-): b. Prague; organist, teacher and critic. He studied at the Leipzig Conservatory with Richter, Reinecke, Jadassohn and Wenzel; taught at Wiesbaden Conservatory; became music critic of the *Rheinische Courier*. He has written chamber music, an opera, 3 Slavic intermezzi for orchestra, a romanza for violin with orchestra, a prelude to Hauptmann's 'Sunken Bell,' and piano pieces and songs.

UHLAND, Ludwig: 19th cent. German poet. Ref.: II. 223, 291; VI. 166, 212, 349; VII. 252.

UHLIG, Theodor (1822-1853): b. Wurzen, near Leipzig, d. Dresden; studied in Dessau under Schneider; violinist in Royal Orchestra, Dresden, from 1845; author of 2 theoretical books and another on the misprints in Beethoven's symphony scores; left 84 compositions, including chamber music, Singspiele, symphonies, etc. His correspondence with Wagner, pub-

lished in 1888 and translated into English 2 years later, is interesting because of his change from bitter opposition to support of the Wagnerian principles.

UHLRICH, Karl Wilhelm (1815-1874): b. Leipzig, d. Stendal; member of the Gewandhaus orchestra, concert-master at Magdeburg and court concert-master in Sondershausen, where he helped to bring the Loh concerts into high repute.

UJJ, Bela von (1875-): b. Vienna; blind composer of an opera, prod. 1897, and 6 operettas, produced at Vienna and at Graz. Another opera, *François Villon*, is awaiting production.

ULIBICHEFF, Alexandre Dimitrievitch (1794-1858): b. Dresden, d. Nishnij-Novgorod; Russian diplomat at various European courts, editor of *Journal de St. Petersburg*, 1812-30; author of a biography of Mozart, *Nouvelle biographie de Mozart, suivie d'un aperçu sur l'histoire générale de la musique* (4 vols. 1844, transl. into German, 2nd ed. 1859), which contained an antagonistic criticism of Beethoven, and called forth a polemic by Lenz.

ULLMANN, Bernard (19th cent.): American operatic impresario, associated with M. Strakosch. *Ref.*: IV. 132f.

ULRICH (1) Hugo (1827-1872): b. Oppeln, Silesia, d. Berlin; studied with Mosewius in Breslau and Dehn in Berlin; taught composition at the Stern Conservatory, Berlin, then engaged in editorial work for publishers; composer of a piano trio, and an unfinished opera, 'cello sonata, string quartet and 3 symphonies (including the *Symphonie Triomphale*, the winner of the Brussels Academy prize in 1853). (2) **Bernhard** (1880-): b. Hasselfelde (Harz); studied musical theory and musical science in Leipzig and voice culture with George Arnim; *Dr. phil.* with *Die Grundsätze der Stimm-bildung während der A-cappella-Periode und zur Zeit des Aufkommens der Oper*; also wrote on vocal method in various journals; was professor of artistic singing and musical history in the Riemann Cons. in Danzig, and then became head of his own *Schola cantorum* in Berlin, where he was also active as concert baritone.

ULYSSES. *Ref.*: X. 52.

UMBREIT, Karl Gottlieb (1763-1829): b. Rehstedt, near Arnstadt, d. there; for thirty-five years a distinguished organist at Sonnenborn near Gotha; composer of church music, chorales and organ pieces. He pub. an *Allgemeines Choralbuch* for the Protestant church (332 4-part chorales, with an introduction, 1811) and other collections.

UMLAUF (1) Ignaz (1756-1796): b. Vienna, d. there; musical director of

the German opera in Vienna, where he produced his Singspiele, *Die Bergknapen*, for the opening of the National Singspiel Theatre, 1788; also *Die Apotheke*, *Das Irrlicht*, etc.; also wrote a very popular romanza, *Zu Steffen sprach im Traume*; associated with Salieri. *Ref.*: II. 106; IX. 83. (2) **Michael** (1781-1842): b. Vienna, d. there; son of (1); violinist in the Vienna German Opera, then substitute conductor and, after the death of Weigl, conductor of the German Opera; wrote a Singspiel, an opera, 6 ballets, church music, piano music, a violin sonata, etc.; he conducted Beethoven's concerts during the master's deafness.

UMLAUF, Paul (1853-): b. Meissen; won the Mozart scholarship at the Leipzig Conservatory (1879-83); has written vocal pieces, *Agandecca*, for male chorus, soli and orchestra, and a one-act opera, *Evanthia*, prod. at Gotha, 1893 (prize-crowned), and another opera, *Betogene Betrüger* (Cassel, 1899).

UNGER (1) Johann Friedrich (1716-1781): b. Brunswick, d. there; invented a machine attached to the piano to record whatever is played upon it (described by himself, 1774). He claimed priority over a similar invention by the mechanic Hahlfeld (1752). (2) **Caroline** (1803-1877): b. Stuhlweissenburg, Hungary, d. near Florence; operatic soprano; studied in Vienna and with Ronconi in Milan; made her début in Vienna in *Così fan tutte*; sang in Italy, France and Vienna, where she was a friend of Beethoven. In 1840 she married Sabatier and soon after retired. (3) **Georg** (1837-1887): b. Leipzig, d. there; tenor; made his début in Leipzig, 1867; sang in Cassel, Zürich, Bremen, Mannheim, etc., and was chosen by Wagner to create Siegfried (Bayreuth, 1876), which rôle he sang in Bayreuth and elsewhere with good success.

UNGHER-SABATIER. See **UNGER** (2).

UNTERSTEINER, Alfredo (1859-): b. Rovereto, South Tyrol; studied law and music in Innsbruck; musical historian in Meran; author of a *Storia della musica* (2nd ed. 1902), *Storia del violino e della musica di violino* (1904) and contribution to the *Milan Gazzetta musicale*.

UPHAM, J. Baxter: patron of music, president of Boston Music Hall Association (1855-1884) and of Handel and Haydn Society (1860-1870).

UPTON, George Putnam (1835-): b. Boston, Mass.; music critic on Chicago journals ('Native Citizen,' 'Journal,' 'Tribune') since 1855; founded and was the first president of the Apollo Club; author of 'Woman in Music' (1880), 'Standard Operas' (1886), 'Standard Oratorios' (1887), 'Standard Symphonies' (1889), 'Standard Light Operas' (1902), 'Musical Pastels' (1902), 'Stand-

Urbach

ard Concert Guide' (1908), 'Standard Concert Repertory' (1909), also a biography of Theodore Thomas (1905) and one of E. Reményi (1906).

URBACH, Otto (1871-): b. Eisenach; studied with Müller-Harting, Stavenhagen, Scholz, Knorr, Humperdinck, Draeske and Klindworth; piano teacher at Dresden Conservatory since 1898 (Royal professor, 1911); composer of a comic opera, *Der Müller von Sanssouci* (Frankfort, 1896), a string quartet, an overture, etc.

URBAN (1) **Christian** (1778-after 1825): b. Elbing; town musician there and in Berlin, then municipal musical director in Danzig, theorist and composer of one opera and music for Schiller's *Braut von Messina*. (2) **Heinrich** (1837-1901): b. Berlin, d. there; teacher and composer; studied with Rles, Laub, Hellmann; teacher of S. Ochs and Paderewski, etc., at the Kullak Academy. His compositions consist of a symphony, 3 overtures, a fantasy, a violin concerto, violin pieces, songs, etc. (3) **Friedrich Julius** (1838-): b. Berlin; brother of Heinrich (2); pupil of Rles, Hellmann (violin), Grell (theory), Ellsler and Mantius (singing); singing teacher in Berlin, author of *Kunst des Gesanges*; composer of sacred and secular songs.

URBAN III., Pope. Ref.: IX. 22.

URBANEK, Jan: b. Slanin, Bohemia, 1809; violinist and conductor; studied with Pixis at Prague Cons., became concert-master at the Königstadt Theatre, Berlin.

URBAN I. See VALENTINI (3).

URHAN, Chrétien (1790-1845): b. Montjoie, near Aachen, d. Paris; violin pupil of his father, self-taught in piano and composition until, patronized by Empress Josephine, he became a pupil of Leseuer. He entered the orchestra of the Opéra in 1816, where in 1831 he became violin soloist. His skill with unusual string instruments led to Meyerbeer's writing for him the viola d'amour solo of the 'Huguenots.' He also played in the Concerts du Conservatoire, Baillot's Quartet (as viola player) and Fétis' Concerts Historiques. He added a low c string to the violin, thus gaining the range of the viola in addition to that of the violin (*Violon-alto*, cf. WOLDEMAR). His compositions include 2 'Romantic Quintets' for string instruments, a quintet for 3 violas, 'cello and bass, piano pieces and songs.

URIO, Francesco Antonio (ca. 1660-after 1690): b. Milan; in 1690 a Franciscan monk in Rome and *maestro di cappella* of the Church of the Twelve Apostles there, later of the Frari in Venice; composer of a *Te Deum* (edited and published, 1871),

Utendal

from which Handel borrowed themes in his 'Dettingen Te Deum,' 'Saul,' 'Israel in Egypt' and 'L'Allegro'; wrote also motets, *Psalmi concertate a 3 v. con violini*, an oratorio, etc.

URLUS, Jacques: a contemporary German tenor; sang at Leipzig Stadttheater, Boston Opera, the Metropolitan Opera House, New York, etc., especially successful in heroic Wagner rôles (Siegfried, etc.). Ref.: IV. 155.

URQUHART, Thomas: London maker of flutes and violins in the reign of Charles II.

URSILLO, Fabio (called FABIO) (18th cent.): virtuoso on the archiliuto (bass lute) in Rome; composer of trio sonatas (2 violins and continuo or flute, violin and continuo), concerti grossi, etc. (pub. in Amsterdam and London).

URSO, Camilla (1842-1902): b. Nantes, France, d. New York; studied with Massart, made world tours as a virtuoso, and became the wife of F. Luère; toured America first with Sontag and Albani, later alone, and did much to further the study of the violin on the part of American girls.

URSPRUCH, Anton (1850-1907): b. Frankfort, d. there; pianist and composer; studied with Lachner, Wallenstein, Raff and Liszt; taught the piano at Hoch and Raff conservatories in Frankfort; composed a piano sonata, a piano concerto, variations and fugue on a theme by Bach for 2 pianos, a piano quartet, a trio, choruses, 2 operas, *Der Sturm* (1888) and *Das Unmögliche von Allem* (Karlsruhe, 1897). Ref.: IX. 429, 497.

URSUS. See BÄHR.

USANDIZAGA, K.: contemporary Spanish composer; pupil of Vincent d'Indy in Paris; prod. the opera *Las Coloudrinas* (Madrid, 1914), etc. Ref.: III. 407; IX. 478.

USIGLIO, Emilio (1841-1910): b. Parma, d. Milan; operatic composer.

UTENDAL, Alexander ([?]-1581): b. Flanders, d. Innsbruck; Kapellmeister to Archduke Ferdinand of Austria at Innsbruck; composed 7 *psalmi poenitentialis* (1570), 3 books of motets (in 5 and more parts, 1570-77), 3 5- to 6-part masses, Magnificats, also secular part-songs (German and French) and organ pieces.

UTTINI, Francesco Antonio Bartolomeo (1723-1795): b. Bologna, d. Stockholm; court conductor there; composer of Italian and French operas, also Swedish (first to employ that language in opera; *Thetis och Peleus*, 1773, and *Aline*, 1776); also an oratorio, *Giuditta* (1742), and music to Racine's *Athalie* and *Iphigénie*.

UTENDAL, Alex. See UTENDAL.

Vacaresco

VACARESCO, Helen: Rumanian collector of folk-songs. *Ref.*: V. 81.

VACCAI, Niccolò (1790-1848): b. Tolentino, Papal States, d. Pesaro; studied counterpoint with Jannaconi at Rome, and dramatic composition with Paësiello at Naples, where he produced his first opera, *I solitari di Scozia*, in 1815. Unsuccessful as a composer, he became a singing teacher, but nevertheless brought out 16 operas to 1845. Of these *Giulietta e Romeo* (Milan, 1825) made the rounds of Italian theatres and its third act was generally substituted for that of Bellini's *Capuleti e Montecchi*. As a teacher his fame grew apace. Active successively in Trieste, Vienna, Paris and London (1832) he returned to Italy in 1838 as professor of composition at the Milan Cons. and censor, retiring to Pesaro in 1844. V. also wrote 4 ballets, cantatas, and church music; also vocal duets, arias, and romances. With Coppola, Donizetti, Mercadante and Pacini he wrote a funeral cantata for Malibran; and he pub. the celebrated *Metodo pratico di canto italiano per camera*, and 12 *ariette per camera, per l'insegnamento del bel canto italiano*. *Ref.*: II. 196; IX. 155.

VACCARI, François (1775-after 1823): b. Modena, d. Portugal; violin-virtuoso; a 'wonder-child,' who after three years of study under Nardini began his concert career at the age of 13 at Mentone. He was known in all the large Italian cities, during 1804-8 played in the Spanish court band, and travelled extensively in Germany, England and France. His compositions consist only of medleys and variations of well-known tunes for violin and piano.

VACHER (LEVACHER), Pierre Jean (1772-1819): b. Paris, d. there; pupil of Monin and Viotti; violinist and conductor at Bordeaux during the French Revolution, later at the Paris Théâtre du Vaudeville and Théâtre Feydeau; still later violinist at the Opéra. He wrote airs and trios, since published by Nadermann, Gaveaux and others.

VACHON, Pierre (1731-1802): b. Arles, d. Berlin; pupil of Chabran, violinist distinguished in France, England and Germany; conductor for the Prince of Conti and (1784-1798) to the German Emperor, composer of operas and chamber music, quartets, trios, sonatas, etc.

Valente

VACQUERAS, Beltrame (15th cent.): singer at St. Peter's, 1481, two years later at the papal chapel, where he sang until 1507; composer, of whose works one chanson and one motet were printed by Petrucci (1501, 1503) and Glarean (1547); while many masses and motets are preserved in MS. in the papal chapel archives.

VADE, Jean Joseph (1720-1759): b. Ham, d. Paris; one of the first poets for the French vaudeville in its infancy (*Les troqueurs* by Dauvergne, 1753, etc.).

VAET, Jacques ([?]-1567): d. Vienna; Kapellmeister to Maximilian II; Flemish contrapuntist who wrote *Modulationes 5 vocum* (1562); 25 motets in Joannelli's *Novus thesaurus*; other motets, chansons, etc., pub. in Tylman Susato's *Ecclesiasticæ cantiones* (1553), Montan-Neuber's *Evangelien-Sammlung* (1554-56) and *Thesaurus musicus* (1564), etc.

VAL, François du (or Duval) (d. Paris, 1738): violinist at court of Louis XIV; distinguished as the first French composer to introduce the Italian style of violin sonata, with *basso continuo*. He wrote 6 books of these compositions, the earliest published in 1704, the sixth in 1718. Copies of all six are extant in the Bibliothèque Nationale in Paris.

VALBEKE, Ludwig van (12th-13th cent.): organist in Brabant, said to have invented organ pedals ca. 1300. *Ref.*: VI. 403.

VALDRIGHI, Luigi Francesco, Conte (1837-1899): b. Modena, d. there; collector of old musical instruments, presented to the museum of his birthplace; author of *Ricerche sulla liuteria et violineria Modenese antica e moderna* (1878), also *Nomocheliurgografia antica e moderna* (1884, supplements, 1888, 1894), a continuation of Gandini's *Cronistoria dei teatri di Modena* (with G. Ferrari-Moreni, 1873); pub. a collection of monographs on Modenese musicians under the collective title *Musurgiana*, also studies on *I Bononcini di Modena* (1884), the *Phagotus* of Afranio, etc., in the memoirs of the Modena Academy, of which he was an honorary member, as also of the St. Cecilia Academy of Rome.

VALENTE (1) Antonio (16th cent.): Neapolitan organist whose blindness caused him to be surnamed *il cieco*;

Valentin

composer, pub. *Versi spirituali sopra tutte le note con diverso Canoni spartiti per suonar negli organi* (1580). (2) **Vincenzo** (1855-): b. Corigliano, near Cosenza; composer of 5 Italian operettas and of popular songs (canzonetti).

VALENTIN (née **Pichler**), **Caroline** (1855-): b. Frankfort; vocal pupil of Gustav Gunz at the Hoch Cons.; wrote on unknown letters of Leopold and W. A. Mozart, letters of Beethoven and Frankfort musical history. Her largest work was *Geschichte der Musik in Frankfort a. M. vom Anfange des 14. bis zum Anfange des 18. Jahrhunderts* (1906).

VALENTINE, **Gwendoline** (ballet dancer). Ref.: X. 206.

VALENTINI (1) **Giovanni** (17th cent.): court organist to Emperor Ferdinand in Vienna, distinguished as organ teacher, composer of church music (masses, Magnificats, a Stabat Mater, etc., in MS.); pub. 6-part motets (1611), 5 books of madrigals for 3-11 voices with instruments; *Musiche a 2 voci col basso per organo* (1622), etc. His sonatas (4- to 5-part), preserved in MS. in Cassel, are remarkable for their bold harmony. (2) **Pier Francesco** (ca. 1570-1654); d. Rome; composer of the Roman School, pub. a canon over the words of the *Salve Regina* with 2,000 possible resolutions, besides other canons, 2 *favotti* (operas) with intermezzi, *La Mitra* and *La trasformazione di Dafne* (1654); also left 2 books of 5-part madrigals with continuo *ad lib.* (1654), 2 books of motets (1 voice with instruments) and several books of *canzonetti*, *canzoni*, litanies and other sacred music; also wrote theoretical works (MSS., Rome). (3) **Valentino Urbani**: artificial concert and operatic contralto (later high tenor); sang in London, 1707-15. (4) **Giuseppe** (b. 1681, probably in Rome); violinist in Bologna and (1735) at the Florentine court; composer of 12 *sinfonie* a 3 (2 violins and continuo), 1701, 7 *Bizarrie per camera* a 3 (do.), 12 *Fantasie* (do.), 8 *Idee da camera a violino solo e violoncello*, 12 *Suonate da camera* for violin and bass, etc.

VALERIANO, **Cavaliere Valeriano Pelligrini** (18th cent.): distinguished counter-tenor of the Court of the Elector Palatine, who during the season of 1712-13 sang in London opera.

VALERIUS, **Adrianus** (17th cent.-1625); b. Middelburg, d. Veer; pub. *Nederlandtsche Gedenck-Clanck*, a collection of songs in tablature (Haarlem, 1626).

VALESI (correctly **Wallishäuser**), **Johann Evangelist** (1735-1811): b. Unterhattenhofen, Bavaria, d. Munich; pupil of Camerloher there; court singer of the Prince-Bishop of Freising, sang in Amsterdam, Brussels, and in Munich, where he was Ducal chamber singer; also sang in opera in Italy,

Valverde

Prague and Dresden. From 1778 he sang only in Munich, where he was also much sought as teacher (among his pupils being Adamberger and Weber). His son **JOSEPH** (1778-1897) and his daughters, **MAGDALENA**, **ANNA**, **THEKLA**, and **CRESSENTIA**, were all noted singers.

VALETTA, **Ippolito**. See **FRANCHI-VERNEY**.

VALLE, **Pietro della** (1586-1652): studied with the best Roman masters from his seventh year; wrote church music, including a *Tantum ergo a 12 voci*, and wrote a remarkable *Discorso della Musica dell'età nostra* (1640), which G. B. Doni pub. in his famous *Trattato della Musica scenica* (repub. by A. Solerti in *Le origini del Melodramma*, 1903). Ref.: IX. 13 (footnote).

[del] **VALLE DE PAZ**, **Edgar Samuel** (1861-): b. Alexandria, Egypt; pupil of the Naples Conservatory, pianist, teacher of pianoforte at the Real Instituto musicale, Florence, founder and editor (till 1914) of *La nuova musica*, composer of symphonic suites, a piano sonata, one opera, *Oriana* (Florence, 1907), pianoforte pieces, progressive 'solfeggi' for 4 hands, and a *Scuola pratica del pianoforte*.

VALLERIA, **Alwina** (A. V. **Lohmann Schoening**) b. Baltimore, Maryland, 1848; studied at the Royal Academy of Music in London and later with Arditi; operatic soprano (1871-86) in Russia, Italy, England and America.

VALLET, **Nicolas** (early 17th cent.): publisher of *Het Secret oft Geheymnisse der Musen* (French, German and English songs, fantasies, preludes, etc., in lute tablature, 1615), also 21 psalms of David (in lute tablature, 1619), and *Le second livre de tablature de luth* (1618, 2 parts).

VALLOTTI, **Francesco Antonio** (1697-1780): b. Vercelli, d. Padua; Franciscan monk, *maestro di cappella* and organist at St. Anthony's Church, Padua; a pupil of Caligari, and the teacher of Abbé Vogler and Sabbatini. In 1779 he issued the first of four volumes of theory, *Della scienza teorica e pratica della moderna musica*, in which he combatted the systems of Rameau and Tartini. Three unpublished volumes of the same work included a study of the scale, temperament, ecclesiastical and modern modes, counterpoint and thorough-bass. His system was explained in *La vera idea delle musicali numeriche signature* by Sabbatini. He also pub. *Responsoria and Resp. in Coena Domini*, all a 4 in *paraseve*, *Resp. in Sabbato Sancto*, (masses, motets, etc., in MS. at Padua), and was one of the foremost organists of his time. Ref.: VI. 458, 490.

VALVERDE (1) **Joaquim** (d. Madrid, 1910): Spanish composer of

operettas or zarzuelas (partly with Chueca and Torregosa), including *La gran vía* (Madrid, 1886). (2) *Quirino*: son of (1); from 1896 composer of over 60 zarzuelas (mostly with Caballero, Torregosa, Rabio, Barrera, Serrão, Calleja, etc.).

VAN, Van der, etc.: Most Dutch names with these prefixes are to be found under the principal word (i.e., **VAN BREE** under **BREE**). Names of Anglicized or Americanized Dutchmen, however, are entered below.

VANATIUS FORTUNATUS (16th cent.): introduced the trochaic tetrameter into the liturgy. *Ref.*: I. 136f; VII. 368.

VAN BUREN, Alicia: contemporary American composer. *Ref.*: IV. 406.

VAN CLEVE, John Smith (1851-): b. Maysville, Ky.; pianist, teacher and composer. He studied with Nothnagel, Lang, Apthorp and Steinbrecher; from 1879-1897 he was associated with the Cincinnati Conservatory and College of Music as teacher, writer and lecturer, critic of the 'Cincinnati Commercial'; pub. a *Gavotte humoresque* for piano; and, in book-form, 'Annotations' on Campanari's 22 Quartet Concerts given 1892-93.

VAN DEN BOORN-COCLET, Henriette (1866-): b. Liège, pupil of Th. Redoux and Sylvain Dupuis; teacher of harmony at the Liège Conservatory; composer of a cantata *Calirrhoe* (Liège, 1895), songs, piano pieces, a prize violin sonata (Paris, 1907), a symphony and a symphonic poem, *Renouveau* (1913).

VAN DEN BORREN, Charles Jean Eugène (1874-): b. Ixelles, Brussels; studied theory with Ernest Clossons, eminent musicologist and research worker in musical history; lectures at the *Institut des hautes études musicales et dramatiques* on the beginnings of polyphony and the history of music in Belgium, and at the new Brussels University on the history of piano music; critic and contributor to *L'art moderne* and (since 1909) *L'Indépendance Belge*. Among his many historical and other monographs are *Les origines de la musique de clavecin en Angleterre* (1913), *Les débuts de la musique à Venise* (1914).

VAN DEN EEDEN, Gilles (18th cent.): court organist at Bonn, early teacher of Beethoven. *Ref.*: II. 131.

VAN DEN HOEVEN (1) **Dina** (1874-): b. Amsterdam; pianist, pupil of the Cologne Conservatory, Mengelberg and Mme. Carreño. (2) **Cateau** (1879-): b. Amsterdam; sister of (1), pupil of Maere, Mossel, Hekking and Kes, 'cellist in the Amsterdam Concert House Orchestra.

VANDERLINDEN, C. (1839-): b. Dordrecht, pupil of Böhme and Kwast; conductor of choral societies, Philharmonic Soc. and the National Guard band in Dordrecht, composer of

2 operas, overtures, choruses with orch., songs, etc.

VAN DER MEULEN, Joseph: produced three Flemish operas in Ghent, the first in 1902, the others three years later.

VANDERSTRAETEN (1) **Edmond** (1826-1895): b. Audenarde, d. there; Belgian musicologist, studied philosophy in Ghent, lived in Brussels from 1857, and for a time in Dijon; editor of the *Nord*, music critic of the *Echo du Parlement belge*, 1859-72, and one of the keepers of the Royal archives. His principal work is *La musique aux Pays-bas* (8 vols., pub. 1867-88). He also pub. *Le noordsche Balck du musée communal d'Ypres* (1868); Wagner, *Verslag aan den Heer minister van binnen landsche Zaaken* (1871); *Le théâtre villageois en Flandre* (1. Bd. 1874); *Les musiciens Belges en Italie* (1875); *Sociétés dramatiques des environs d'Audenarde* (no date); *Voltaire musicien* (1878); *La mélodie populaire dans l'opéra Guillaume Tell de Rossini* (1879); *Lohengrin, instrumentation et philosophie* (1879); *Turin musical* (1880); *Jacques de St. Luc* (1886); *La musique congratulatoire en 1454 etc.* (1888); 5 *lettres intimes de Roland de Lassus* (1891); *Notes sur quelques instruments de musique* (1891); *Les billets des rois en Flandre; xylographie, musique, costumes* (1892); *Nos périodiques musicaux* (1893); *Charles V. musicien* (1894) and *Les Willems, luthiers Gantois du XVII^e siècle* (1896). (2) **Edmund** (1855-): b. Düsseldorf; 'cellist; studied with Humperdinck, Prout and Richter, member of the college orchestra at Trinity, instructor in a London school of music. His compositions consist of original works and transcriptions for his own instrument and he has written a 'Technique of the Violoncello' and a history of 'cello playing.

VAN DER STUCKEN, Frank [Valentin] (1858-): b. Fredericksburg, Texas; returned with parents to Antwerp, 1864, studied with Benoit, later with Reinecke, Langer and Grieg; conductor at Breslau, Rudolstadt, and Weimar; became musical director of the New York 'Arion' 1884, conductor of the Cincinnati Symphony Orch. and director of the Cincinnati Conservatory in 1895. He composed an opera *Vlasda* (1883), a ballet, an orchestral episode, *Pagina d'amore* with choruses and songs, and several piano pieces; for the 'Arion' he wrote an 'Inauguration March' and a 'Festival Hymn'; also prod. a 'Festival March,' symphonic prologue 'William Ratcliff,' church music, 4-part mixed and male choruses a *cappella*, and songs. *Ref.*: portrait, IV. 276.

VAN DIJCK. See **VAN DYCK**.

VAN DUYZE, Florimond (b. Ghent, 1843): lawyer and musical dilettante; composer of 7 operas, all produced in

Van Dyck

Ghent or Antwerp, an ode-symphony, *De nacht*, and a cantata which received the *grand prix de Rome* during his student days at the Ghent Conservatory; collector of Netherland music of historical value.

VAN DYCK, Ernest [Marie Hubert] (1861-): b. Antwerp; dramatic tenor; at first studied law, then singing with St.-Yves Bax at Paris, sang at the Concerts Lamoureux; became famous in 1886 by his interpretation of the rôle of Parsifal at Bayreuth, and went to the Vienna Court Opera in 1888; made several tours and for several seasons sang with the Metropolitan Opera Company in New York, etc.

VAN HALL (Van Hal), Johann Baptist (1739-1813): b. Neu Nechanitz, Bohemia, d. Vienna; pupil of Dittersdorf; became music teacher in families of high standing in Venice, then moved to Vienna, though he visited Italy several times again. Of his compositions were printed 12 symphonies, 12 string quartets, 12 string trios, quartets (*concerti*) for piano, 2 violins and 'cello, for piano, flute, violin and 'cello, etc., piano sonatas (5 4-hand, 4 2-hand), 6 sonatas for violin and piano, variations, dances, etc., for piano, preludes, fugues, etc., for organ; also 2 masses (with orch.), offertories, etc. 88 symphonies, 94 string quartets, 23 masses, etc., are MS. For some time his activity was interrupted by a mental disturbance. *Ref.*: II. 81, 114.

VANNEO, Stefano (1493-after 1553): b. Recanati, Ancona; *maestro di cappella* at the Augustinian monastery at Ascoli, author of a scholarly work on musical theory of the day, *Recanetum de musica aurea*.

VANNIUS. See WANNENMACHER.

VAN OS, Albert (12th cent.): renowned organ builder at Utrecht, known as 'Albert the Great.'

VAN ROOY, Anton (1870-): b. Rotterdam; baritone in Wagnerian opera. He studied at Frankfort with Stockhausen and then sang at concerts and in oratorio until 1897, when he was engaged at Bayreuth for the part of Wotan. He subsequently sang for a number of seasons at Covent Garden and at the New York Metropolitan Opera (from 1899).

VAN WESTERHOUT, Niccolò (1862-1898): b. Mola di Bari, d. Naples; operatic composer of Dutch parentage; pupil of Nicola d'Arienzo at the Naples Cons., where he was himself professor of harmony from 1897. He composed the operas *Tilde* (not perf.); *Cimbelino* (Rome, 1892); *Fortunio* (Milan, 1895); *Doña Flor* (Mola di Bari, 1896, on the opening of the Teatro Van Westerhout, named after the author); and *Colomba* (not perf.); also 2 symphonies, a violin concerto, several orchestral works, a violin sonata, many piano pieces, songs, etc.

Vassilenko

VARLAMOFF, Alexander Yegorovitch (1801-1848): b. Moscow, d. St. Petersburg; singer in the court chapel (1811-19), where he later taught singing (1829-31); choir-master to the Russian embassy at the Hague until 1823, teacher at Moscow, later St. Petersburg; composer of more than 200 songs, among them the celebrated 'Red Sarafan.' A complete edition was undertaken by Stellovsky (in 12 books). V. is the author of the first Russian Vocal Method (Moscow, 1840).

VARNEY (1) Pierre Joseph Alphonse (1811-1879): b. Paris, d. there; violinist, conductor of theatre orchestras at Ghent, The Hague, Rouen, Paris and Bordeaux; composer of 1-act operettas for Bouffes Parisiens, and of Dumas' *Chant des Girondins*, 'Mourir pour la patrie,' popular in the revolution of 1848. (2) **Louis** (1844-1908): b. Paris, d. Cautelets; son and pupil of (1); dramatic composer; wrote 38 operettas, *revues*, etc., in 32 years, written and produced in great part in Paris. His 3-act operetta *Les Forains* (Paris, 1894) was given at Vienna, 1895, as *Olympia*, and at Berlin, 1895, as *Die Gaukler*.

VASCONCELLOS, Joaquim de: contemporary Portuguese lexicographer and biographer, author of *Os musicos portugueses* (2 vols., 1870), also a monograph on Luiza Todi (1873), an *Ensaio critico sobre o catalogo del rey Don João IV* (1893), and articles in Pougin's supplement to Fétis' *Biographie universelle*.

VASQUEZ Y GOMEZ, Marino (1831-1894): b. Granada, d. Madrid; concert-master at the Zarzuela Theatre and at the Royal Theatre of Madrid; composer of church music and of zarzuelas.

VASSEUR, [FELIX-AUGUSTIN-JOSEPH] Léon (1844-): b. Bapaume, Pas-de-Calais; studied at the École Niedermeyer; became organist of Versailles Cathedral, 1870; *chef d'orchestre* at the Folies-Bergère and the Concerts de Paris in 1882; prod. a large number of operettas, comic operas, etc., on minor Parisian stages, including *La timbale d'argent* (1872), *Le voyage de Suzette* (1890), *La famille Vénus* (1891), *Le pays de l'or* (1892), *Le commandant Laripète* (1892), *Le Préfète* (1893), *La pension Tonchard*, *Aspasie*, *La foire aux amours*, etc.; pub. *L'office divin*, a collection of masses, offertories, antiphones, etc.; transcriptions for harmonium and piano, and an organ and harmonium method.

VASSILENKO, Sergel Nikoforovitch (1892-): b. Moscow; attended the Moscow Univ., and the Cons., where he studied with Taneieff and Ippolitoff-Ivanoff (gold medal); composer of a cantata 'The Tale of the Sunken City of Kites' (Moscow, as opera, 1903), and orchestral epic poem, choruses and songs for the performances of the Mos-

cow Artists' Federation, *Valse fantas-tique* for orch., piano suite *Au Soleil*, etc. Ref.: III. 159f; IX. 415.

VATIELLI, Francesco (1877-): b. Pesaro; pupil, then teacher of musical history at the Liceo musicale, Bologna, librarian there from 1905 (as Torch's successor); author of *Un musicista Pesarese nel secolo XVI* [Zacconi] (1904), *I 'Canoni musicali' di Ludovico Zacconi* (1904) and *La 'Lyra Barberina' di G. B. Doni*; also historical articles in the *Nuova musica*, etc.; edited *Antiche cantate d'amore* (17th cent. arias), and composed intermezz and fragments to Poliziano's *Favola d'Orfeo* (1905).

VAUCORBEIL, Auguste-Emmanuel (1821-1884): b. Rouen, d. Paris; pupil of Marmontel, Dourlen, and Cherubini at Paris Cons.; composer of songs and 2 string quartets, piano pieces, sacred songs, etc.; prod. a comic opera, *Bataille d'amour* (1863), and a lyric scene, *La mort de Diane*, at the Concerts spirituels. He was government commissioner for the subsidized theatres of Paris, 1872; director of the Opéra, 1880.

VAUDoyer, J. L. Ref.: X. 229.

VAUGHAN (1) **Thomas** (1782-1843): b. Norwich, d. Birmingham; tenor. (2) **Kate** (19th cent.): English dancer. Ref.: X. 193.

VAUTOR, Thomas (17th cent.): composer to Sir George Villiers; Mus. Bac. Oxon. 1616; published book of madrigals and part-songs (1619).

VAVRINECZ, Mauritus (1858-): b. Czegled, Hungary; studied at the Pesth Cons., later with R. Volkmann; cathedral-conductor at Pesth; composer of the operas *Ratcliff* (Prague, 1895), *Rosamunda* (1 act, Frankfort, 1895, succ.); the oratorio *Christus*, a Stabat Mater, 5 masses, a Requiem, a symphony, overture to Byron's 'Bride of Abydos,' a 'Dithyramb' for orch., etc. Ref.: VI. 396.

VECCHI (1) **Orfeo** (ca. 1540-1613): b. Milan, d. there; *maestro* at the church of Santa Maria della Scala, where most of his MSS. are preserved; published a book of 6-part motets (1603); one of 4-part motets (1603); 5-part psalms, 2 Magnificats, etc. (1614). (2) **Orazio** (1551-1605): b. Modena, d. there; *maestro* at Modena Cathedral from 1596; composer of madrigals and other contrapuntal works of dramatic character but without the use of monody, the most remarkable being *L'Amfiparnasso* (comedia harmonica), prod. 1594. He pub. *Selva di varie ricreationi a 3-10* (Venice, 1590; 2nd ed., 1595, contains *Madrigali, Capricci, Balli, Arie, Justiniane, Canzonette, Fantasia, Serenate, Dialoghi, un Lutto amoroso, con una Battaglia a 10 nel fine ed accomodatavi la intavolatura di lutto alle Arie, ai Balli ed alle Canzonette*), and *Le Veglie di Siena da 3 a 6 voci, ovvero i varii humori della*

musica moderna (Venice, 1604; also 1605 as *Noctes ludicae*; presenting musical characterizations of the various moods, as *grave, allegro, dolente, lusinghiero, affettuoso*, etc.); also 4 books of 4-part *canzonette* (1580; 2nd ed. often repub.); selected 4-part *canzoni* (Phalèse, Antwerp, 1611; also, with German words, at Nuremberg, 1601, and Gera, 1614); 6-part *canzonette* (1587); 2 books of 3-part *canzonette* (1597-99; Book 1 with German version added, 1608); 2 books of madrigals (6-part, some 7- to 10-part, 1583, 1591); a book of 5-part madrigals (1589); a *Convito musicale* (3- to 8-part, 1597); also a number of church works, including Lamentations for 4 equal voices (1587); besides 4- to 8-part motets (1590); 4- and 8-part masses (1607) and hymns for the entire church year. Ref.: I. 276ff, 280; mus. ex., XIII. 51.

VECSEY, Franz von (1893-): b. Budapest; prodigy; virtuoso on violin; studied with Hubay; well known in Germany, England and the Americas.

VEGA, Lope de: author. Ref.: IX. 429.

VEIT, Wenzel Heinrich (Václav Jindřich) (1806-1864): b. Repnic, near Leitmeritz, Bohemia, d. Leitmeritz, as president of the district court; self-taught in music; composed a solemn mass, a Te Deum, graduals, a festival cantata, a symphony, a concert overture, 5 string quintets, 6 string quartets, a trio, in Bohemian and German male choruses, songs, etc.

VELLUTI, Giovanni Battista (1781-1861): b. Monterone, Ancona, d. San Burson; celebrated soprano; pupil of Calpi at Ravenna; sang with great success in Italy, also in London (1825). He was the last of the *castrati*.

VENATORINI. See MYSLIWECZEK.

VENERA, Indian goddess. Ref.: X. 24.

VENEZIA, Franco da: contemporary Italian composer of piano music. Ref.: III. 393.

VENOSA, Prince of. See GESUALDO.

VENTADOUR, Bernard de (1140-1195): Provençal Troubadour. Ref.: I. 211.

VENTH, Karl (1860-): b. Cologne; studied in conservatories of Cologne and Brussels; concert-master of the Metropolitan orchestra, founder of a music school in Brooklyn, N. Y., in 1888; composer of choral works with orchestra, piano pieces and songs.

VENTO (1) **Ivo de** (16th cent.): Spanish conductor in Landhut and organist to the Munich Court, 1569-75; produced 4-part and 5-part motets (1569, 1574, 1570); several books of 3-part *Neue teutsche Lieder* (1572, 1573, 1576, 1591), and 4- to 6-part do. (1570, 1571, 1582); also masses (MSS. in Munich Library). (2) **Mattia** (1739-1777): b. Naples, d. London; pu-

Venturelli

pil of the Cons. di Loreto, Naples; prod. 2 operas in Naples, and 4 in London; pub. 6 string trios, 36 piano trios, 6 piano sonatas, 12 1- and 2-part canzonets.

VENTURELLI, Vincenzo (1851-1895): b. Mantua, d. there (by suicide); dram. comp.; contributor to the Milan *Gazzetta Musicale* and composer of the operas *Il conte di Lara* (Florence, 1876) and *Maria di Xerès* (not prod.).

VENTURINI, Francesco (?-1745): violinist, pupil of J. B. Farinelli and his successor as director of instrumental music at the Hanover court, whither he went in 1698 as violinist in the court band; pub. 4- to 9-part *Concerti da camera* (Amsterdam, 1713), also overtures (MSS. in Dresden and Schwerin).

VENZANO, Luigi (ca. 1814-1878): b. Genoa, d. there; cellist, teacher and composer; prod. an opera *Benvenuto Cellini* (Genoa, 1870); an operetta buffa in 2 acts *La notte degli schiaffi* (Genoa, 1873); a ballet, *Lidia*; also wrote 12 *Solfeggi*, piano pieces, and many songs (his *Valzer cantabile*, often sung in the lesson scene of the *Barbiere*, made him popular).

VENZL, Joseph (1842-): b. Munich; studied in the Royal School of Music there; violinist in the court orchestra, Royal chamber musician; composed a violin concerto *Ave Maria* for violin and organ, a *Modulations buch* for organ, 3 sets of violin pieces (one for violin alone), also pub. studies for violin, a Violin School, etc.; edited violin sonatas of Viotti and Campagnoli. He advocates the introduction of the G-clef for viola, implying a transposition to the fifth below.

VERACINI (1) **Antonio** (17th cent.): Florentine violinist and composer of chamber music; pub. sonatas for 2 violins and bass with continuo, op. 1 (1692); church sonatas for 2 violins with bass, op. 2; chamber sonatas for 2 violins with bass and continuo, op. 3 (1696). A sonata from op. 1. and another from op. 2, have been reprinted by G. Jensen. *Ref.*: VII. 390, 479, 483. (2) **Francesco Maria** (ca. 1685-ca. 1750): b. Florence, d. near Pisa; made successful tours and, playing in Venice, had great influence on Tartini's style; was soloist at the Italian Opera in London, 1715-17; chamber virtuoso at Dresden for 5 years; then for a long time with Count Kinsky at Prague; retired to Pisa in 1747, after an unsuccessful rivalry with Geminiani at London, 1736. His compositions include 24 violin sonatas with bass, in 2 books; other works MS. *Ref.*: VII. 401, 483.

VERBONNET, Jean. See GHISELIN. **VERDELOT, or Verdelotto, Philippe** (d. before 1567): Netherland composer; sang for a time in St. Mark's,

Verdi

Venice; lived in Florence during 1530-1540. Of his compositions are preserved 3 books of 4-part madrigals (. . . [1537], 1536 [1537], 1537); 1 book of 5-part madrigals (1538); 4 books of 5-part madrigals by V. and others (ca. 1535, 1537, ca. 1538, 1540), 2 books 6-part madrigals by V. and others (1541 [1546], 1561). Madrigals by V. in lute arrangement appeared as early as 1536. He also pub. a book of motets, *Philippi Verdeloti electiones diversorum motetorum distantiae 4 vocum* (1549); detached motets in Gardane's *Motteti del frutto*, J. Moderne's *Motteti del fiore*, Montan-Neuber's *Magnum opus*, Kriesstein's *Cantiones selectissimae*, Graphäus' *Novum et insigne opus*, Attaignant's collection, and elsewhere, also a mass in Scotto's *Missarum quinque liber primus cum 4 voc.* (1544). *Ref.*: I. 273f, 277.

VERDI (1) [Fortunio] **Giuseppe [Francesco]** (1813-1901): b. Roncole, near Busseto, Duchy of Parma, d. Milan; was the son of an innkeeper and grocer, who received his first training from the village organist, Baistrocchi, whom he succeeded at the age of 10. After three years of study with Ferdinando Provesi at Busseto he was sent, with pecuniary aid from his father's friend, Antonio Barezzi, of Busseto, to Milan, but was refused admission to the Conservatory because he was said to lack musical talent. He therefore took private lessons in composition of Lavigna, cembalist at La Scala; and in 1833 returned to Busseto as organist and conductor of the Philharmonic Society; in 1836 married Barezzi's daughter Margherita, and in 1838, with his wife and two children, returned to Milan with the finished score of an opera *Oberto, conte di San Bonifacio*, which was accepted by Merelli for La Scala, and successfully produced in November, 1839. Thereupon he was commissioned to write 3 operas, one every eight months, at 4000 lire each, with half the proceeds of the copy-right. While at work on the first, a comic opera, *Un giorno di regno*, his wife and both children died in swift succession, and the work naturally was a failure (1840). Discouraged and determined to give up composition, he finally yielded to Merelli's persuasion to set Solera's *Nabucco*, which, prod. at La Scala, 1842, was a great success and was followed by a still greater one, *I Lombardi alla prima Crociata* (La Scala, 1843). This work, the popularity of which was in part due to its patriotic content, was successful in Brussels, less so at Paris (as *Jérusalem*). *Ernani*, written for Venice (1844), was prod. on 15 different stages within 9 months. A succession of operas, which were given largely on account of the composer's reputation, followed: *I due Foscari* (Rome, 1844), *Giovanna d'Arco* (Milan, 1845),

Alzira (Naples, 1845), **Attila** (Venice, 1846), **Macbeth** (Florence, 1847), **I Masnadieri** (London, 1847), **Jérusalem** [I Lombardi, revised and augmented] (Paris, 1847), **Il Corsaro** (Trieste, 1848), and **La battaglia di Legnano** [later as **L'Assedio d'Arlem**] (Rome, 1849), and **Luisa Miller** (Naples, 1849). Only the last enjoyed enduring success, while **Stiffelio** (Trieste, 1850; later as **Guglielmo Welingrode**; also, with another libretto, as **Aroldo**) was a failure. Now came **Rigoletto**, written in 40 days (Venice, 1851), which was the first of a brilliant series, being followed by **Il Trovatore** (Rome, 1853), **La Traviata** (Venice, 1853), and, less successful, **Les vèpres siciliennes** (Paris, 1855), **Simon Boccanegra** (Venice, 1857; revised, and successfully revived at Milan, 1881), **Aroldo**, a revision of **Stiffelio** (Rimini, 1857), **Un ballo in maschera** (Rome, 1859), **La forza del destino** (St. Petersburg, 1862), **Macbeth**, revised (Paris, 1865), and **Don Carlos** (Paris, 1867). A new and richer style attained its development in **Aida**, written for the Khedive of Egypt (Cairo, 1871), with tremendous success, reaffirmed by productions throughout Europe. It was followed by the production of the Manzoni Requiem in 1874, which produced a sensation in Italy, and the last and greatest dramatic works, **Otello** (Milan, 1887) and **Falstaff** (Milan, 1893). Besides the operas and the Requiem, V. wrote 2 books of Romances, 2 songs for bass, a Notturno for soprano, tenor and bass, etc., **Inno delle Nazioni** for the London Exhibition (1862), a **Pater noster**, an **Ave Maria**, and a string quartet (1873). Among his youthful works, written between 13 and 18, are marches for brass band, short symphonies, 6 concertos, and variations for piano, several serenades, cantatas, arie, duetti, terzetti and church works, to which he added in his first stay in Milan 2 symphonies and a cantata, and after his return home a **Messa**, a **Vespro** and other church music, and choruses to A. Manzoni's tragedies, etc. V.'s second marriage to Giuseppina Strepponi (see below) occurred in 1844. In 1895 the King of Italy conferred on him the title of Marchese di Busseto. *Ref.*: For life and works see II. 477ff; (influence) III. 366ff; Requiem, VI. 343f; **Rigoletto** transcription, VII. 309; operas, IX. 345ff; mus. ex., XIII. 264; portrait, II. 496; birthplace (illus.) II. 480; facsimile MS., IX. 372. *For general references see individual indexes.* (2) **Giuseppina (née Strepponi)** (1815-1897): b. Lodi, d. Busseto; wife of (1); dramatic soprano; was the daughter of the dramatic composer FELICIANO S. (d. Trieste, 1832). She studied at the Milan Cons., 1830-35, made her début in Trieste, 1835, in **Matilde di Shabran**; then was engaged for the Italian Opera at Vienna; sang later in chief Italian

towns; at La Scala, Milan, in Donizetti's **Belisario**. She created the rôle of Abigaille in Verdi's **Nabucco**, and shared the young composer's triumph. After their marriage, in 1844, she retired from the stage.

VERDONCK, Cornelius (1564-1625): b. Turnhout, Belgium, d. Antwerp; Flemish composer of chansons; 2 books of 6-part madrigals; 1 of 7-part do.; also a 5-part Magnificat (1585).

VERE [-Sapio], Clémentine Duchêne de: contemporary concert and operatic soprano, b. Paris; studied there and with Mme. Albertini-Bauccarde at Florence; made her début there at 16 as Marguerite de Valois in **Les Huguenots**; then sang in leading theatres in Italy, France, Spain, and Mexico, also in Berlin, London, Australia, and the United States. In New York, in 1896, she sang Marguerite in Berlioz's **Damnation de Faust**, in 1897 became a member of the Abbey & Grau troupe, and sang leading Italian and French rôles. She married ROMUALDO SAPIO, then vocal teacher at the National Cons., returned to Europe, toured as far as Australia, and later was a member of the Moody-Manners Opera Co., now again in New York as teacher.

VERHEY, F. H. H. (1848-): b. Rotterdam; pupil of the Royal Music School in The Hague, and of Bargiel in Berlin; teacher in Rotterdam; composer of 3 operas, a solemn mass, a Te Deum, chamber music, piano music, songs, and a violin concerto (A min.).

VERHULST, Jean Josephus Hermann (1816-1891): b. The Hague, d. there; studied at The Hague Conservatory and with Klein in Cologne; was encouraged by Mendelssohn, upon whose recommendation he became conductor of the Euterpe concerts in Leipzig, also conducted in The Hague and at Rotterdam and Amsterdam for a number of years (Maatschappij concerts, Felix meritis society, and Cecilia concerts). He composed symphonies, overtures, choral works, string quartets, and many church works, including a Requiem for male chor., choruses and songs. His daughter Anna is a pianist.

VERLAINE, Paul (19th cent.): French poet. *Ref.*: III. 287, 293.

VERNIER, Jean Aimé (1769-): b. Paris, d. there; harpist at the Opéra-Comique, later at the Opéra, pensioned 1838; composed sonatas for solo harp, and for violin and harp; a quartet for harp, piano, oboe, and horn; trios for harp, flute and 'cello; harp duos; fantasias, variations, etc., for harp.

VERNON, Joseph (d. South Lambeth, 1782): male soprano, later tenor, and composer.

VEROVIO, Simone (16th-17th cent.): Roman music printer, the first to use copper plates. His process marked a long step beyond Petrucci's movable types. He worked in Rome ca. 1586-1604.

Vershbilovitch

VERSHILOVITCH, Alexander Valerianovitch (1850-1911): d. St. Petersburg; studied with Davidoff at the St. Petersburg Cons.; solo 'cellist at the Italian and the Russian operas there; professor of 'cello at the conservatory from 1885.

VERSTOVSKY, Alexei Nikolaievitch (1799-1862): b. on his family's estate in the Govt. of Tamboff, d. Moscow; studied engineering in St. Petersburg, but also piano with Steibelt and Field, violin with Böhm and Maurer, counterpoint with Brandt and Zeuner, and singing with Tarquini. After producing several vaudevilles in St. Petersburg (1819ff) he became inspector of the Imperial theatres in Moscow, and in 1842 became head of the Theatre Bureau. As a composer of operas he is considered the forerunner of Glinka, having produced *Pan Tvardovski* (1828), *Vadim* or 'Twelve Sleeping Virgins' (1832), 'Askold's Grave' (1835, given 400 times in Moscow and 200 times in St. Petersburg during its first 25 years, and still performed), 'Home-sickness' (1835), 'The Valley of Tchu-roff' (1841) and 'The Storm' (1858), all in Moscow. He also wrote 22 vaudevilles and operettas, music for many stage pieces, melodramas, divertissements, 10 cantatas, choruses, a mass, a sacred concerto, 29 songs; also pub. a 'Dramatic Album' (1826) and a 'Musical Album' (1827-28), containing small compositions of his own. He left his MSS. (30 vols., 24 preserved) to the Moscow division of the Imperial Russian Musical Society. *Ref.*: III. 41; IX. 380.

VESQUE VON PÜTTLINGEN, Johann (1803-1883): b. Opole, Poland, d. Vienna; studied jurisprudence in Vienna (*Dr. jur.*) and became a councillor of state; but studied music under Moscheles and Sechter, was an excellent pianist; composed the operas *Turandot*, 1838; *Johanna d'Arc*, 1840; *Liebeszauber* (*Käthchen von Heilbronn*), 1845; *Ein Abenteuer Karls II.*, 1850; *Der lustige Rath*, 1852; and *Lips Tellian*, 1854; wrote *Das musikalische Autorrecht* (1865).

VESTRIO, Lucia E. (1797-1856): b. London, d. Fulham; opera singer at Drury Lane, Covent Garden, Italian Opera in Paris and the King's Theatre, London.

VESTRIS, Auguste (b. 1760): famous ballet dancer; *premier danseur* of the Paris Opéra for 36 years, retired at the age of 66; then taught. *Ref.*: II. 33; X. 91, 101, 148, 151, 162.

VETTER (1) **Nikolaus** (1666-1710): Königssee, d. Rudolstadt; pupil of Pachelbel; organist at Erfurt and at the Rudolstadt court; middle German forerunner of Bach in chorale figuration. (2) **Hermann** (1859-): b. Grossdrebnitz, near Bischofswerda, Saxony; pupil of Wüllner, Kirchner, etc., at the Dresden Conservatory, and

Vianna da Motta

teacher of piano there since 1883; director of the piano school and member of the council since 1906; Royal professor; composer of piano études and piano pieces; edited works of Cramer, Liszt, Kirchner, Duvernoy, etc., and pub. *Zur Technik des Klavierspiels* (1908).

VIADANA, Ludovico [da] (correct family name **Grossi**) (1564-1645): b. Viadana, near Mantua, d. Gualtieri; *maestro di cappella* at Mantua Cathedral, 1594-1609, later at Fano, Papal States, at Concordia in Venetia, and finally (1644) at Mantua. Being the first to write church concertos with so few parts that the continuo was necessary for harmonic support, he was long credited with the invention of the *basso continuo* (thorough-bass), but Peri's *Euridice* (1600) as well as Biancheri's *Concerti ecclesiastici* (1595) both employed the figured bass in some numbers, whereas V.'s *Cento Concerti ecclesiastici a 1, a 2, a 3 et 4 voci con il basso continuo per sonar nell' organo. Nova inventione comoda per ogni sorte di Cantori e per gli Organisti* did not appear till 1602 (Book II, 1607; book III, 1611; variously republished). His other works include 4-part Canzonets (1590) and 3-part do. (1594); 4-part madrigals (1591), 6-part do. (1593); 4-part masses (1596, often repub.); 2 books of 5-part vespers psalms (1595, 1604), 8-part do. (1602); *Falsi bordon* a 5 (1596); 2 books *Completorium romanum* a 8 (1597, 1608); 8-part motets (1597); 4-part psalms and Magnificats (1598, often repub.); *Officium defunctorum* (1600); 3- to 12-part litanies (1607 [2nd ed.]); *Officium ac missae defunctorum* 5 voc. (1604); *Lamentationes Hieremie* for 4 equal voices (1609); *Symphonie musicali* a 8, for all kinds of instruments with figured organ bass (1610); *Responsoria ad lamentationes Hieremie* 4 voc. (1609); *Completorium romanum quarternis vocibus decantandum una cum b. cont. pro organo* (1609); *Salmi a 4 voci pari col basso per l'organo, brevi, comodi ed ariosi con 2 Magnificat* (1610); *Te Deum* and *Salve regina* a 8 (1612); 24 *Credo* a canto fermo . . . (1619); and *Missa defunctorum* a 3 (posthumous, 1667). *Ref.*: VII. 474.

VIANESI, Auguste Charles Leonard François (1837-1908): b. Legnano, d. New York; studied with Pacini and Rossini in Paris (1857); became conductor at Drury Lane, London, in 1859; was then at New York, Moscow and St. Petersburg, later conducting Italian opera for 12 years at Covent Garden; also conducted Italian operatroupes in many other cities; from 1887 was first *chef d'orchestre* at the Paris Opéra, and during 1891-92 conducted opera in New York and Philadelphia.

VIANNA DA MOTTA, José. See MOTTA.

Viard-Louis

VIARD-LOUIS, Jennie (1831-): b. Carcassonne; London teacher and concert pianist.

VIARDOT-GARCIA (1) [Michelle-Ferdinande-] **Pauline** (1821-1910): b. Paris, d. there; famous opera singer, daughter of Manuel del Popolo Garcia (q.v.); was taken to England and America by her parents; studied piano with Vega, organist at Mexico Cathedral, later with Meysenberg and Liszt in Paris, where she also studied harmony with Reicha and singing with her father and mother. She made her début in concert at Brussels, 1837; then sang in Germany and Paris; and first appeared in opera in London, 1839, as Desdemona in *Otello*, and was engaged by Viardot, the director of the Théâtre Italien, Paris, whom she married in 1841, and who then accompanied her on long tours through Europe. She created the rôle of Fides in *Le Prophète* at the Paris Opéra (1849), that of Sapho in Gounod's opera (1851) and that of Orphée in Berlioz's revival of Gluck's opera (1850), singing the part 150 nights to crowded houses, and sang the title rôle in the revival of Gluck's *Alceste* (1861). She retired to Baden-Baden in 1863; lived in Paris and Bougival from 1871. She composed several privately prod. operettas and songs, arranged 6 mazurkas of Chopin for voice, and edited some vocal classics. *Ref.*: IX. 48; portrait, V. 152. (2) **Louise Pauline Marie Héritte** (1841-): b. Paris; teacher at St. Petersburg conservatory and in Frankfurt; lives in Berlin as teacher and composer and has composed an opera, a cantata, a piano quartet, etc. (3) **Madame Chamerot** and **Marie Anne**: daughters of (1); singers in concert. (4) **Paul** (1857-): b. Courtavert; son of (1); violinist, pupil of Léonard; author of a musical history (French, 1904, preface by Saint-Saëns), also *Rapport officiel sur la musique en Scandinavie* (1908) and *Souvenirs d'un artiste* (1910).

VICENTINO, Nicola (1511-1572): b. Vicenza, d. Milan; studied with Willaert at Venice; musician in the service of the Princes d'Este at Ferrara, then of Cardinal Ippolito d'Este at Rome, where he pub. his book of 5-part madrigals, an attempt to revive the chromatic and enharmonic *genera* of the Greeks. This led to an academic controversy with the learned Portuguese musician Lusitano, in which V. was defeated, and thereupon pub. *L'antica musica ridotta alla moderna prattica* (1555), which also contains a description of an instrument invented by him and called the Archicembalo (having 6 keyboards, with separate strings and keys for distinguishing the ancient *genera*—diatonic, chromatic, and enharmonic). He also invented and described (1561) an Archiorgano. His work foreshadowed the chromati-

Vierling

cism of de Rore and Don Gesualdo, was a step in the direction of abolishing the church modes, and paved the way for the monodic style. *Ref.*: VII. 467 (footnote).

VICTORIA. See **VITTORIA**.

VIDAL (1) **Pierre**: troubadour. *Ref.*: I. 211. (2) **Jean Joseph** (1789-1867): b. Sorèze, d. Paris; violinist. (3) **Louis-Antoine** (1820-1891): b. Rouen, d. Paris; studied 'cello with Franchomme; author of *Les instruments à archet, les faiseurs, les joueurs d'instruments, leur histoire sur le continent européen, suivie d'un catalogue général de la musique de chambre* (3 vols., Paris, 1876-78, with 120 illustrative plates engraved by Frédéric Hillemacher), also *La chapelle St-Julien-des-Ménétriers* (an extract from the above, 1878), and *La lutherie et les luthiers* (1889). *Ref.*: (cited) VIII. 60. (4) **Paul-Antoine** (1863-): b. Toulouse; studied at the Paris Cons., where he won the grand prix de Rome in 1881; teacher of solfège at the Cons., 1894; conductor of the Sunday Concerts, then (1896) chef d'orchestre at the Opéra; prod. 3 pantomimes, a 3-act lyric fantasy *Eros* (1892), a ballet *La Maladetta* (1893), 2 1-act operettas, *Le mariage d'Yvette* and *La dévotion à St-André*, and the 3-act lyric drama *Guernica* (Opéra-Comique, 1895); many choral works, an orchestral suite, *Les mystères d'Eleusis*, and songs, etc. *Ref.*: V. 357f.

VIIEIRA, Ernesto: contemporary Portuguese musical biographer; pub. *Dicionario biographico de musicos portuguezes* (Lisbon, 1900).

VIELHORSKY (1) **Matvei Georgevitch**, Count (1787-1863): b. in Volhynia; studied with Bernhard Romberg and became an excellent violinist; founder of the Philharmonic Society in St. Petersburg. His valuable musical library he presented to the St. Petersburg Conservatory. (2) **Michael Georgevitch**, Count (1788-1856): b. in Volhynia, d. in Moscow; brother of (1); art patron, at whose house gathered famous musicians, among them Schumann, Liszt, Berlioz and others. Some of his songs were much sung in his time, one of them, 'Once Upon a Time,' being transcribed by Liszt.

VIERDANK, Johann (17th cent.): organist in Stralsund; composer of *Neue Pavanen, Gaglierden, Balletten und Konzerten*, for 2 violins, violone and continuo (1641, 2 parts), also 2-, 3- and 4-part sacred concertos, with double continuo (2 parts, 1642, 1643).

VIERLING (1) **Johann Gottfried** (1750-1813): b. Metzels, near Meiningen, d. Schmalkalden; pupil and successor of the organist Nikolaus Tischer in Schmalkalden, also pupil of C. P. E. Bach in Hamburg and Kirnberger in Berlin; pub. 2 piano trios, a piano quartet, 6 piano sonatas (1781), a

4-part chorale-book (1789), 12 easy organ pieces (with directions for interludes and modulation tables); 3 collections of organ pieces (2 easy); 3 books of easy chorale preludes (1807). *Allgemein fasslicher Unterricht im General-bass* (1805); also vocal church music, etc., in MS. (2) **Georg** (1820-1901): b. Frankenthal, Palatinate, d. Wiesbaden; studied with his father, the teacher and organist JACOB V. (1797-1867); piano with Neeb at Frankfurt, organ with Rinck at Darmstadt, composition with Marx at Berlin; became organist of the Oberkirche, Frankfurt-on-Oder (1840-45); conductor of the Mayence Liedertafel, 1852-53; then lived in Berlin, where he founded and for 6 years conducted the Bach-Verein; also conducting the subscription concerts in Frankfurt-on-Oder and the Konzertverein in Potsdam; Royal Musikdirektor, 1859. He composed the secular cantatas (oratorios) *Der Raub der Sabinerinnen*, *Alarichs Tod* and *Konstantin*; Psalm 137, for tenor solo, chorus and orch., *Hero und Leander*, for do.; *Zur Weinlese*, for soli, male chorus and orch.; *Zeichentate*, for soli, male chorus and piano; Psalm 100, for chorus a cappella, and many other choral works; also a symphony in C, overtures to 'The Tempest,' *Maria Stuart*, *Die Hermannschlacht* (Kleist), *Die Heze* (Filtger) and *Im Frühling*, Capriccio for piano and orch., *Phantasiestücke* for piano and violin, 2 string quartets, a trio, piano pieces, organ pieces, etc. Ref.: III. 208.

VIEIINGHOFF-SCHEEL, Baron **Boris Alexandrovitch** (1829-1901): d. St. Petersburg; composer of 5 operas (*Mazeppa*, St. Petersburg, 1859; *Judith*, in concert, Paris, 1884; *The Demon*, St. Petersburg, 1885; *Tamara*, *ib.*, 1886, and *Juan de Tenorio*, *ib.*, 1888) and a ballet (St. Petersburg, 1887).

VIEUXTEMPS (1) **Henri** (1820-1881): b. Verviers, Belgium, d. Mustapha, Algiers; famous violinist; received his first lessons from his father, a piano tuner and instrument-maker; then studied with Lecloux (with whom he made a concert tour at 8) and with de Bériot at Brussels; also harmony with Sechter at Vienna; meantime he played in Paris and toured Germany, visited London in 1834, and studied composition with Reicha in Paris in 1835. He revisited Vienna, made successful Russian tours in 1838-39; composed his first concerto (in E) and the Fantaisie-Caprice in A, which he played with great success in Antwerp, 1840, Paris and London, 1841. He toured America, 1844-45; was solo violinist to the Czar, and professor at the St. Petersburg Cons., 1846-52; revisited America, in 1857 with Thalberg, and in 1870 with Christine Nilsson and Marie Krebs. He became violin professor at the Brussels Cons. in 1871, and continued to teach for

a time after 1873, when a stroke of paralysis, affecting his left side, cut short his career as a virtuoso. His compositions include 6 concertos (No. 1, op. 10, in E; 2, op. 19, in F-sharp min.; 3, op. 25, in A; 4, op. 31, in D min.; 5, op. 37, in A min.; 6, op. 47, in G), several concertinos, Fantaisie, Ballade and Polonaise, Fantaisie-Caprice (all with orch.), fantasies on Slavic themes; Introduction et Rondo, *Hommage à Paganini* (Caprice), sonata, op. 12; variations on 'Yankee Doodle,' Duo concertant for piano and violin, on *Don Giovanni*, Duo brilliant on Hungarian themes for piano and violin (with Erkel), suite, op. 43; 6 concert studies with piano, op. 16; 3 cadenzas to Beethoven's violin concerto; fantasies, caprices, etc. He also wrote 2 cello concertos; an Elegy, and a sonata for viola or cello; a Grand duo for violin and cello (with Servais); an overture on the Belgian national hymn, etc. Ref.: III. 194; VII. 412, 446, 448f, 453; portrait, VII. 448. (2) **Josephine** (*née Eder*) (1815-1868): b. Vienna, d. Celle; pianist; married Henri V. (1) in 1844. (3) **Jean Joseph Lucien** (1828-1901): b. Verviers, d. Brussels; pianist; brother of (1); teacher and composer of many piano pieces. (4) **Jules Joseph Ernest** (1832-1896): b. Brussels, d. Belfast; brother of (1) and (3); solo 'cellist in London (Italian Opera) and Manchester (Hallé Orch.).

[Lecerf de] **VIEVILLE**, **Jean Laurent**, Seigneur de Fresneuse (1647-1710): b. Rouen, d. there; partisan of Lully, pub. *Comparaison de la musique italienne et de la musique française* (Brussels, 1704; 2nd. ed., 1705-06), a reply to Raguene's *Parallels des Italiens et des Français* (1702), which in turn elicited a *Défense* from Raguene (1705). This dispute is regarded as a prelude to the *Guerre des bouffons*.

VIGANO, **Salvatore** (1769-1821): b. Naples, d. Milan; ballet dancer; composer and author of the ballet scenario *Die Geschöpfe des Prometheus*, for which Beethoven wrote the music; wrote several ballets in which he appeared in Venice and Vienna, and an opera buffa, *La Vedova scoperta* (Rome, 1786).

VIGIER, Countess. See CRUVELL.

VIGENA, **Arturo**: studied in the Milan Conservatory, conductor, engaged at the Metropolitan Opera House, New York, 1903-07.

VILA, **Pedro Alberto** (1517-1582): conductor at the cathedral of Barcelona; pub. a book of madrigals (Barcelona, 1561) and wrote vocal church music (MSS. in Barcelona). Some of his compositions are included in Flecha's *Ensaladas* (1581).

VILANOVA, **Ramon** (1801-1870): b. Barcelona, d. there; conductor, teacher and composer of church music.

VILAR, Joseph Theodore (1836-1905): b. Barcelona; studied with Vilanova, Herz, Bazin and Halévy; theatre conductor and composer of zarzuelas.

VILBAC, (ALPHONSE-CHARLES-) **Renaud de** (1829-1884): b. Montpellier, d. Paris; studied with Halévy, Lemoine and Benoist at the Conservatoire; organist and composer in Paris; prod. several comic operas there (1857-1858); wrote brilliant piano pieces.

VILLAFIORITA, Giuseppe Burglo di (1845-1902): b. Palermo, d. Milan; composed 4 operas, prod. in Milan, Adrio, Brescia, and Florence. The last, *Il Paria* (prod. 1872), was popular throughout Italy.

VILLANIS (1) **Angelo** (1821-1865): b. Turin, d. there; operatic composer. (2) **Luigi Alberto** (1863-): b. San Mauro, near Turin; abandoned law for music, studied composition with Thermignon and Cravero, and became professor of musical aesthetics and history at Turin Univ., in 1890; lectured on the philosophy of music, 1895-97, and contributed to the *Gazzetta Musicale* of Milan and other journals; pub. *Il contenuto della musica* (1891); *Estetica del libretto nella musica* (1892); *Il leit-motiv nella musica moderna* (1891); *L'estetica e la Psyche moderna nella musica contemporanea* (1895); *Come si ascolta la musica, e come si dovrebbe ascoltare* (1896); and *L'arte del clavicembalo* (1901). *L'arte del pianoforte in Italia da Clementi a Sgambati* (1907); *Une chanson française du XVI. siècle* (1902); *Lo spirito moderno nella musica* (1903); *Saggio di psicologia musicale* (1904); *Piccolo guida alla bibliografia musicale* (1906). He also wrote the text of Bossi's *Paradiso perduto*, and composed a string quartet and other works.

VILLAROSA, Carlantonio de Rosa, Marchese di (1762-1847): b. Naples, d. there; in 1823 became Royal historiographer; author of *Memorie dei compositori di musica del regno di Napoli* (1840), now superseded by Florimo's *Genni storici*; also *Lettera biografica intorno alla patria ed alla vita di G. B. Pergolesi* (2nd ed., as *Biografia di G. B. P.*, 1843).

VILLARS, François de (1825-1879): b. Isle of Bourbon, d. Paris; musical feuilletoniste of *L'Europe*, and contributor to *L'Art Musical*; pub. *La Serva padrona, son apparition a Paris, 1752, son analyse, son influence* (1863); *Notices sur Luigi e Federico Ricci suivies d'une analyse critique de Crispino e la Comare* (1866); and *Les deux Iphigénies de Gluck* (1868).

VILLEBOIS, Constantin Petrovitch (1817-1882): b. St. Petersburg, d. Warsaw; composer of 3 operas, of which only one was produced at Moscow and St. Petersburg; also songs; collector of folk-songs.

VILLIANI, Mme. (19th cent.): ballet dancer. Ref.: X. 22, 193.

VILLOING (1) **Alexander Ivanovitch** (1808-1878): b. St. Petersburg, d. there; piano teacher of Anton and Nicolas Rubinstein, and other pupils of note; assisted at A. Rubinstein's debut, Paris, 1841; pub. an *École pratique du Piano*, containing very ingenious and practical exercises; also composed a concerto, and smaller pieces. (2) **Vassily Julievitch** (1850-): b. Moscow; founder of a branch of the Imperial Russian Musical Society at Nijni-Novgorod; composer of a juvenile opera, instrumental soli, songs, etc., and author of 'Elements of Musical Theory' (1900).

VILLOTEAU, Guillaume-André (1759-1839): b. Bellême, Orne, d. Tours; chorister at Le Mans Cathedral, Notre Dame, Paris; chorus-singer at the Opéra; studied philosophy at the Sorbonne, and became a member of the scientific commission which accompanied Napoleon to Egypt, where he made a special study of Oriental Music. To the great *Description de l'Égypte* issued by the government he contributed 4 essays; *Dissertation sur la musique des anciens égyptiens*; *Dissertation sur les diverses espèces d'instruments de musique que l'on remarque parmi les sculptures qui décorent les antiques monuments de l'Égypte . . .*; *De l'état actuel de l'art musical en Égypte*, etc.; and *Description historique, technique et littéraire des instruments de musique des Orientaux*; also pub. *Mémoire sur la possibilité et l'utilité d'une théorie exacte des principes naturels de la musique* (1807), an introduction to his *Recherches sur l'analogie de la musique avec les arts qui ont pour objet l'imitation du langage*, etc. (2 vols., 1807). Ref.: (quoted) I. 51.

VILAIN, Léandre (1866-): b. Trazegnies, Belgium; pupil of Brussels conservatory; organist and teacher in Ostend and Ghent; virtuoso on his instrument.

VINACESI, — (17th cent.): Italian composer of instrumental music. Ref.: VII. 390, 478.

VINCENT (1) **Alexandre-Joseph-Hydulpe** (1797-1868): b. Hesdin, Pas-de-Calais, d. Paris; professor of mathematics at the Collège St.-Louis, Paris; member of the Académie; custodian of the library of learned societies at the Ministry of Public Instruction. He made researches in ancient Greek and Latin music and put forward the opinion that the Greeks used harmony; also advocated the revival of the quarter-tones; pub. numerous essays, some of which were reprinted in pamphlet form, and reports of the Académie, scientific journals, etc., and was scathingly criticized by Fétis. (2) **Heinrich Joseph** (1819-1901): b. Theilheim, near Würzburg, d. Vienna; operatic tenor at Vienna, Halle and Würzburg; from 1872, singing teacher, and

Vinci

conductor of the choral society at Czernowitz, Bukovina; later removed to Vienna; composer of the operas *Die Bettlerin* (Halle, 1864) and *König Murat* (Würzburg, 1870); also operettas, and popular songs; pub. *Kein Generalbass mehr* (1860), *Die Einheit in der Tonwelt* (1862), *Die Neuclaviatur* (1874); and articles on the chromatic keyboard and notation. (3) **Charles John** (1852-): b. Houghton-le-Spring, Durham; pupil of his father the organist CHARLES JOHN V., later of Leipzig Cons.; organist at Monkwearmouth, 1867; later organist at Tavistock and Kelly College; at Christ Church, Hampstead, London, 1883-91. He visited South Africa (1893) and Australia (1897) as examiner for Trinity College, and was joint-editor of the 'Organist and Choirmaster.' He composed an oratorio 'Ruth' (1886); Psalm 68, cantatas with orch.; 6 cantatas for female voices; a choral fugue in 8 parts, vocal duets, over 100 songs, pieces for piano and 'cello, violin and piano solo and organ; also an overture 'The Storm'; pub. 'A Year's Study at the Piano,' 'First Principles of Music,' 'Choral Instructor for Treble Voices,' etc. (4) **George Frederick** (1855-): brother of (3); studied at Leipzig Cons.; organist and choirmaster at St. Thomas's, Sunderland, 1882; conductor of choral and instrumental societies there; composer of a cantata with orch., 'Sir Humphrey Gilbert,' as well as songs, anthems, etc., 2 fantasias and fugues for 2 pianos, piano pieces, 2 vols. of organ pieces, operettas, etc.

VINCI (1) **Leonardo da** (1452-1519): b. Vinci, near Empoli, d. Castle Closlucce, near Amboise, France; painter and sculptor; was also known as singer, lutenist and composer. He invented a new type of lute and improved the fingerboard of the viola. *Ref.*: I. 325, 327f; III. 334. (2) **Pietro** (b. Nicosia, Sicily, 1540): conductor at Bergamo Cathedral; composer of 14 *Sonetti spirituali a più voci*, masses and 10 books of madrigals. (3) **Leonardo** (1690-1732): b. Strongoli, Calabria, d. Naples; studied with Greco at the Conservatorio dei Poveri, Naples; conductor of the Royal Chapel in Naples; composer of 41 successful operas, produced in Naples, Rome, Venice (*Ifigenia in Tauride* and *Asiaticae*, 1725). He also wrote 2 oratorios, 2 masses, motets, etc. *Ref.*: I. 400f; II. 6; IX. 21, 36.

VINEE, Anselme: b. Loudun, Vienne; pupil of Guiraud in Paris; composed 2 suites for orchestra, a piano sextet with wind instruments, a trio serenade for piano or harp with flute and English horn or oboe (the last two prize-crowned), *Lamento* for 'cello and orch., sonatas for violin, clarinet, 'cello (1 each), a sonata for violin alone, duets for 2 violins and violin and 'cello, variations for piano and trum-

pet, etc., and songs. He pub. *Essai d'un système général de musique* (1901) and *Principes du système musical* (Paris, 1910).

VINER, William Letton (1790-1867): b. Bath, d. Westfield, Mass.; organist and composer of popular hymn tunes; from 1859 in America.

VINING, Helen Sherwood (1855-): b. Brooklyn, N. Y.; pub. a piano primer and other instructive works.

VINNING, Louisa (1836-1904): b. Kinsbridge, Devon, d. London; soprano in concert and oratorio; sang at Crystal Palace, Monday Popular Concerts, etc.

VINOGRADSKY, Alexander Nikolaievitch (1856-): b. Kieff; conductor; studied with Solovieff in St. Petersburg; director of the Imperial School of Music at Saratoff, 1884-86; president and conductor of the Imperial Society of Music at Kieff since 1889; also known as a conductor in Vienna, Berlin, Paris, Antwerp, etc.; his compositions include 2 string quartets, a violin sonata, orchestral variations, a symphonic poem, *Air Finnois* for violin and orchestra, etc.

VIOLA (1) **Alfonso della** (16th cent.): *maestro* at the court of Ercole II d'Este, early composer of pastorals and incidental music for the court of Ferrara (*L'Orbacche*, 1541; *Il Sacrificio*, 1554; *Lo Sfortunato*, 1557, and *Aretusa*, 1563) in madrigal-style, the dialogue sung by a chorus; also pub. 5-part madrigals (1559). (2) **Francesco** (16th cent.): *maestro* at the court of Duke Alfonso d'Este; pupil of Willaert; pub. 2 books of madrigals (1567, 1573); also Willaert's *Musica nova* (motets and madrigals) in 1558. *Ref.*: I. 317. (3) **Alessandro della**. See ALESSANDRO ROMANO. (4) **Gian Pietro della** (16th cent.): Italian painter. *Ref.*: I. 326.

VIOLE, Rudolf (1815-1867): b. Schochwitz, Mansfeld, d. Berlin; pupil of Liszt, pianist and teacher in Berlin; composed 11 piano sonatas, *Die musikalische Gartenlaube*, 100 studies for piano; *Caprices héroïques*; *Poésies lyriques*; a Polonaise, a Ballade, etc.

VIOTTA, Henri (1848-): b. Amsterdam; studied originally law and practiced it for a time; also studied music at Cologne Cons., and in 1883 organized and became conductor of the Amsterdam Wagner Society; also of the 'Excelsior' and the 'Cecilia'; succeeded Nicolai as Director of the Cons. at The Hague in 1896; editor of the *Maandblad voor Muziek* from 1889; pub. *Lexicon der Toonkunst* (1889) and articles in various journals.

VIOTTI, Giovanni Battista (1753-1824): b. Fontaneto da Po, Vercelli, d. London; the son of a blacksmith; in early youth he taught himself to play on a toy violin, and so attracted the attention of the Bishop of Strambino, who secured him the patronage of Al-

Viotti

fonso del Pozzo, Prince della Cisterna. He thus came under the tutelage of Pugnani at Turin, and soon entered the court orchestra. He made a tour of Germany, Poland and Russia with his teacher in 1780, and was fêted at the court of Catherine II. In London he won new triumphs in 1782; in Paris, at the Concerts Spirituels, his art was acknowledged as unrivalled. In the next year, offended by the apparent preference of a mediocre violinist by a Paris audience, he abruptly ceased public appearances and devoted himself to teaching and composing, while acting as accompanist to Queen Marie Antoinette, and *maitre de chapelle* to the Prince de Soubise. Failing to obtain the directorship of the Opéra in 1787, he joined the Queen's *friseur* Léonard, in establishing an Italian opera, opened at the Tuileries in 1780, transferred to the Théâtre de la Foire St. Germain in 1790, and in 1791 to the newly erected Théâtre Feydeau, where the Revolution ruined the enterprise. Forced to resume his virtuosic career, V. went to London, and gave a series of successful concerts at the Hanover Square Rooms; but a rumor that he was an emissary of the revolutionists caused him to retire to Hamburg until 1794, when he resumed concert-giving in London, was manager of the Italian Opera for a season and director of the Opera Concerts in 1795. Failure caused him to embark in the wine-trade, but on a visit to Paris in 1802, persuaded to play before Cherubini and others, he surpassed his earlier performances. In 1819 he secured the coveted directorship of the Opéra, and in 1822 resigned with a pension of 6000 francs. His two great pupils were Rode and Baillot, and by virtue of his influence exerted through them he has been called the 'father of modern violin-playing.' His works, classics of violin literature, include the first violin concertos in the broad modern sonata form and displaying the full resources of the orchestra. Of these he published 29 (No. 22, in A min., is still a favorite); also 2 Concertantes for 2 violins, 21 string quartets, 21 trios for 2 violins and viola, 51 violin duos, 18 sonatas with bass, 3 Divertissements (Nocturnes) for piano and violin and a piano sonata. Ref.: II. 90; VII. 402, 404f, 408, 410ff, 428, 430, 431, 433, 488.

VIRDUNG, Sebastian (16th cent.): priest at Amberg and organist at Basle; wrote the historically important illustrated work *Musica getuscht und ausgezogen durch Sebastianum Virdung, Priester von Amberg, um alles Gesang aus den Noten in die Tabulature dieser benannten dreye Instrumente der Orgeln, der Lauten und der Flöten transferieren zu lernen Kürzlich gemacht* (1511); facsimile reprint by Breitkopf & Härtel (1882). Four of his

songs are printed in F. Schöffers *Teutsche Lieder mit 4 Stimmen* (1513). Ref.: VII. 374.

VISETTI, Albert Anthony (1846-): b. Spalato, Dalmatia; studied at Milan Conservatory, singing teacher, Professor at the Royal College of Music, London, director of the Bath Philharmonic Society; translated into Italian Hullah's 'History of Modern Music' and Häuffer's 'Musical Studies,' and pub. a 'History of the Art of Singing.'

VITALI (1) **Filippo** (17th cent.): b. Florence; singer in the Papal Chapel, Rome (1631), and chamber-singer to Cardinal Barberini; pub. 5-part madrigals (1616); *Musiche a 2, 3 e 6 voci* (in monodic style, 1617); *Musiche a 1 e 2 voci con il basso per l'organo* (1618); *Intermedj . . . fatti per la commedia degli Accademici inconstanti* (1623, prod. at the palace of Cardinal de' Medici, Florence); 2- to 5-part motets (1630); 2-part *Arie* (1635); *Hymni Urbani VIII.* (1636); 3-part *Arie* (1639); 5-part psalms (1640); *Libri V di arie a 3 voci* (1647). (2) **Giovanni Battista** (ca. 1644-1692): b. Cremona, d. Modena, as second *maestro di cappella* to the Duke (from 1674). He was a pupil of Cazzati and pub. *Balletti, correnti, gighe, allemande, etc.* (1668); *Sonate a 2 violini con basso continuo per l'organo* (1667, 2nd ed., 1685); *Balletti, correnti alla francese, gagliarde e brando per ballare* (1685); *Balletti, correnti e sinfonie da camera a 4 stromenti* (1677, 2nd ed., 1685); *Balletti, correnti, etc., a violino e violone o spinetta, con il secondo violino o beneplacito* (1678); *Sonate a 2-5 stromenti* (1681); *Salmi concertati a 2-5* (with instruments, 1677); *Sonate a 2 violini e basso continuo* (op. 9); *Inni sacri . . . a voce sola con 5 stromenti* (1681); *Varie sonate alla francese ed all'italiana a 6 stromenti* (1689); *Balli in stile francese a 5 stromenti* (1690); *Artifici musicali a diversi stromenti* (1689); *Sonate da camera a 4 stromenti* (1692); other works in MS. at Modena. Ref.: I. 365f; VII. 387, 479; mus. ex., XIII. 121. (3) **Tommaso Antonio** (18th cent.): son of (2); member of the Philharmonic Academy at Bologna, and composer of chamber music (*Sonata da chiesa a 3*). Ref.: VII. 383, 388.

VITRUVIUS (1st cent. B. C.): Roman architect, who described the hydraulic organ of Ktesibos (*De Arch.*, X. ii). Ref.: I. 133; VI. 398 (footnote).

VITRY, Philippe de (PHILIPPUS DE VITRIACO) (ca. 1290-1361): b. Vitry, Champagne, d. as Bishop of Meaux; composer in the new contrapuntal style of which Machault is the first important exponent (*Ars nova*); none of his compositions has as yet been found, and the writings on mensurable music ascribed to him printed in *Scriptores III* are also spurious. According to Joh. Wolf, who has treated the whole

school in his *Geschichte der Mensuralnotation*, Jean de Muris (q.v.) is the theoretical representative of V.'s practice. He probably simplified the notation of the 14th cent. Italian master and laid the foundation for the method in use in succeeding centuries. *Ref.*: I. 228; VI. 53.

VITTORI, Loreto (ca. 1588-1670): b. Spoleto, d. Rome; Florentine court singer and papal singer at Rome (from 1622); pub. *Arie a voce sola* (1639); a *cantata a voce sola*, *Irene* (1648); a *dramma in musica*, *La Galatea* (1639) and a *dramma sacro*, *La pellegrina costante* (1647).

VITTORIA, Ludovico Tomaso da (correctly **Luis Tomas de Victoria**) (ca. 1540-ca. 1613): b. Avila, Spain, d. Madrid (?); in his youth a pupil of Escobedo and Morales, singers in the Papal Chapel at Rome; in 1573, *maestro* at the Collegium Germanicum; in 1575, at San Apollinare; from 1589-1602, vice-*maestro* of the Royal Chapel, Madrid. He was an eminent composer of the time of Palestrina with whom he was intimate, and pub. *Liber primus, qui missas, psalmos, Magnificat, ad Virginem Dei Matrem salutationes aliaque complectitur* a 6-8 (1576); *Magnificat* a 4, with 4 antiphones to the Virgin a 5-8 (1581); *Hymni totius anni* a 4, with 4 psalms a 8 (1581; 1600); masses a 4-8 (2 vols., 1583; 1592); *Officium hebdomadae sanctae* (1585); *Motetta festorum totius anni cum communi sanctorum* a 5-8 (1585; often repub., an ed. of 1589 includes 12-part motets); and his famous requiem for the Empress Maria, *Officium defunctorum sex vocibus* (1605). Several works by V. are repub. in Proske's *Musica divina*. *Ref.*: I. 321; VI. 68.

VIVALDI, Antonio (ca. 1714-1743): b. Venice, d. there; celebrated violinist, son of GIAMBATTISTA V., violinist at St. Mark's; took holy orders early in life and was surnamed 'il prete rosso' on account of his red hair. He was probably in the service of Philip of Hesse, regent in Mantua, 1707-13, and bore the title of Ducal *maestro*. From 1714 he was active at St. Mark's; director of the Girls' Cons. Ospedale della Pietà. Some of his violin sonatas and concertos are still highly prized. His works include trios for 2 violins and 'cello, op. 1; 13 violin sonatas with bass, op. 2; and 5; *Estro poetico*, 12 concerti for 4 violins, 2 violas, 'cello, and organ bass, op. 3; 23 *Concerti per violino principale, 2 violini di ripieno, viola e basso per l'organo* op. 4, 6 and 7; *Le quattro stagioni*, 12 *Concerti* a 5, op. 8; *La cetra*, 6 do., op. 9; 6 *Concerti* for flute, violin, viola, 'cello, and organ bass, op. 10; and 12 *Concerti per violini principale, 2 violini concertanti, viola, violoncello, e basso d'organo*, op. 12 and 22. V. also prod. 28 operas, mostly in Venice. *Ref.*: I. 396, 471;

VII. 37, 69, 95, 98, 399, 400, 413, 422, 438f; mus. ex., XIII. 92; portrait, VII. 398.

VIVELL, Padre Coelestin (1846-): b. Wolfach, Baden; Benedictine monk in Seckau, Styria; writer on Gregorian chant (*Die liturgisch-gesangliche Reform Gregors d. Gr.*, 1904; *Erklärung der vatikanischen Choralchrift*, 1906), etc.; pub. an alphabetical list of the beginnings of the tracts contained in Gerbert's and Coussemaker's *Scriptores*, also an *Index rerum et verborum tractatum de musica editorum* (printed 1915).

VIVES, Amedeo: contemporary Spanish composer of 3 operas, *Artus* (Barcelona, 1897), *Don Lucas de Cigaral* (Madrid, 1899) and *Erda d'Uriach* (Barcelona, 1900), and about 30 operettas (zarzuelas). *Ref.*: III. 407; IX. 478.

VIVIER (1) **Albert Joseph** (1816-1903): b. Huy, Belgium, d. Brussels; pupil at the Brussels conservatory, where he brought out a one-act opera, *Padillo le tavernier*, in 1857, author of *Traité complet d'harmonie* (1862; several times reprinted) and other books on theory. (2) **Eugene Léon** (1821-1900): b. Ajaccio, d. Nice; horn virtuoso in the Italian opera and the Grand Opéra in Paris. He is said to have produced 2 and even 3 tones simultaneously on the horn, but by what means remains a mystery. He wrote *Un peu de ce qui se dit tous les jours*.

VIZENTINI, Louis Albert (1841-1906): b. Paris, d. there; studied at the conservatories of Brussels and Paris; solo violinist at the Théâtre Lyrique and under Padeloup and music critic on *Figaro*; then conductor in Paris theatres and in London; bought the 'Gaité' from Offenbach and made it the Théâtre National Lyrique; became administrator of the Imperial theatres in St. Petersburg and upon his return from Paris of the Variétés, director of the Folies Dramatiques, head stage director of the Gymnase and for a time director of the Grand Théâtre Lyons, finally stage director of the Opéra-Comique, Paris. He produced one original ballet in St. Petersburg, 2 operettas in Paris, and wrote orchestral pieces, fantasies, etc., also criticism.

VLEESHOUWER, Albert de (1863-): b. Antwerp; pupil of Jan Blockx; prod. 2 operas, *L'école des pères* (1892), and *Zrynt* (Antwerp, 1895); a symphonic poem, *De wilde jager*; an Idyll for orch., etc.

VOCKERODT, Gottfried (1665-1727): b. Mühlhausen, Thuringia, d. Gotha, as rector of the Gymnasium; author of *Consultatio . . . de cavenda falsa mentium intemperatum medicina* (1696); *Missbrauch der freien Kunst, insonderheit der Musik* (1697); and *Wiederholtes Zeugnis der Wahrheit gegen die verderbte Musik und Schauspiele, Opern*, etc. (1698), in which he

advocated the idea that excessive enjoyment of music injures the intellect, and that Nero and Caligula became totally depraved through their passion for music.

VOCKNER, Josef (1842-1906): b. Ebensee, Upper Austria, d. Vienna; studied with Bruckner, taught the organ at Vienna Conservatory, composed church music, an oratorio, organ fugues, a piano quartet, etc.

VOIGT (1) **Johann Georg Hermann** (1769-1811): b. Osterwieck, Saxony, d. Leipzig; organist at St. Thomas' Church, Leipzig; composer of 12 orchestral minuets, 7 quartets and a trio for string instruments, 3 piano sonatas and 6 Scherzi for piano 4 hands, a Polonaise for 'cello and orch., a viola concerto, etc. (2) **Carl** (1808-1879): b. Hamburg, d. there; conductor of the Cecilian Society at Frankfort (1838), founder and conductor of the Cecilia Society at Hamburg (1840). (3) **Henriette** (1808-1839): b. Leipzig, d. there; pianist in Leipzig, the friend of Mendelssohn and Schumann.

VOISINS, Comte Gilbert des (19th cent.): husband of Taglioni. Ref.: X. 154.

VOGEL (1) **Johann Christoph** (1859-1908): b. Nuremberg, d. Paris; pupil of Riepel at Ratisbon; prod. operas in Gluck's style (*La toison d'or*, 1786; given later as *Medée à Colchis*), and *Démophon* (1789) in Paris; also wrote 3 symphonies, 2 concertantes for 2 horns, and one for oboe and bassoon; a bassoon concerto; 3 clarinet concertos; 6 string quartets; 6 quartets for horn and strings; 3 quartets for bassoon and strings; 6 trios for 2 violins and bass; 6 duos for 2 clarinets; and 6 duos for 2 bassoons. (2) **Friedrich Wilhelm Ferdinand** (b. Havelberg, Prussia, 1807): organist; pupil of Birnbach at Berlin; made tours as a virtuoso, taught in Hamburg 1838-41, and from 1852 at the school for organ-playing and composition at Bergen, Norway; pub. a concertino for organ and trombones; 60 chorale preludes and 10 postludes; 2 preludes and fugues; a symphony, an overture, an orchestral suite in canon-form, chamber music, choruses, and 2 operettas. (3) [Charles Louis] **Adolphe** (1808-1892): b. Lille, d. Paris; violinist; pupil of A. Kreutzer, and in composition of Reicha at the Conservatoire. His song *Les trois couleurs* became popular in the Revolution of 1830. He prod. the operas *Le Podestat* (Opéra-Comique, 1831); *Le siège de Leyde* (The Hague, 1847); *La moissonneuse* (Théâtre Lyrique, 1853); *Rompons!* (Bouffes-Parisiens, 1857); *Le nid de cigognes* (Baden-Baden, 1858); *Gredin de Pigoche* (Folies-Marigny, 1866); *La filleule du roi* (Brussels and Paris, 1875); and wrote symphonies, church music, chamber and other music. (4) [Wilhelm] **Moritz** (1846-): b. Sorgau, near

Freiburg, Silesia; studied at Leipzig Cons.; pianist, teacher and critic in Leipzig, also conductor of choral societies; pub. a series of instructive works for piano, including rondos, sonatinas, études, etc., and a Method in 12 parts; also motets and part-songs; also pub. a *Geschichte der Musik* (1900) and *Kleine Elementarmusiklehre* (1896). (5)

[Adolf] **Bernhard** (1847-1898): b. Plauen, Saxony, d. Leipzig; studied law and philosophy at Leipzig Univ. (*Dr. phil.*), also music at the Conservatory; became contributor to the *Neue Zeitschrift für Musik* and the *Leipziger Nachrichten*; the *Leipziger Tageblatt*; edited the *Deutsche Liederhalle* in 1885; pub. monographs on R. Volkmann, Wagner, Bülow, Brahms, Rubinstein, Liszt, on *Schumanns Klaviertonpoesie*, and (with K. Kipke) a history of the Leipzig Cons. (1888); also composed male and mixed choruses, sacred songs, and piano pieces. (6) **Emil** (1859-1908): b. Wriezen-on-Oder, d. near Berlin; studied at Greifswald and Berlin; (*Dr. phil.* in 1887); was sent by the Prussian government to Italy as Haberl's assistant in 1883, was librarian of the Peters Musical Library at Leipzig 1893-1901, and edited the *Peters Jahrbuch* during that period. He pub. a monograph on Monteverdi (1887), and one on Marco da Gagliano and music in Florence from 1570-1650 (1889), both in the *Vierteljahrsschrift für Musikwissenschaft*; also a catalogue of the manuscripts and early printed works in the music division of Wolfenbüttel Ducal Library (1890); also a 2-vol. *Bibliothek der gedruckten weltlichen Vokalmusik Italiens aus den Jahren 1500-1700* (1892). He was an honorary member of the Royal Academy, Florence.

VOGELEIS, Martin (1861-): b. Erstein, Alsace; teacher of music at the Episcopal seminary at Zillesheim, 1886-91, priest in Behlenheim, 1896-1906, since 1908 in Schlettstadt; special investigator of the musical history of Alsacia; published a number of monographs of value, as well as *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass, 500-1800* (1911), the fruit of long years of archivist study.

VOGELSANG. See ORNITHOPARCUS.

VOGGENHUBER, Vilma von (Frau V.-Kropel) (1845-1888): b. Pesth, d. Berlin; pupil of Stoll at Berlin; made her début, 1862, at the National Theatre, Pesth, as Romeo in Bellini's opera; sang there until 1865, visited Germany and Holland, and the Vienna Court Opera, became a member of the Berlin court opera in 1868, and was noted as an interpreter of Isolde, Elisabeth, Fidelity, Iphigenia, Armida, Donna Anna, Norma, etc.

VOGL (1) **Johann Michael** (1768-1840): b. Steyr, d. Vienna; tenor who introduced Schubert's songs to the pub-

He; studied law in Vienna, then joined the court theatre company at the instance of Süssmayer, the conductor. Ref.: II. 225. (2) **Heinrich** (1845-1903): b. Au, near Munich; d. Munich; operatic tenor, at first a schoolmaster at Ebersburg, 1862-5, he pursued musical and vocal studies, continued at Munich under Fr. Lachner and Jenk; made successful début as Max in *Der Freischütz*, 1865, as member of the Munich Court Opera. After Schnorr von Carolsfeld (d. 1865) he figured for some years as the model Tristan and was generally successful as a Wagner singer. He prod. an opera, *Der Fremdling*, at Munich in 1899, and wrote songs and ballads. (3) **Therese (née Thoma)** (1845-): b. Tutzing, on the Lake of Starnberg; wife of (2); dramatic soprano, studied at the Munich Cons., sang at Karlsruhe, 1864, and Munich, 1865-92. Like her husband she was remarkable as a Wagner singer, especially for her interpretation of Isolde.

VOGLER (1) **Johann Caspar** (1696-mid-18th cent.): b. Hausen, near Arnstadt; pupil of J. S. Bach; organist at Stadtilm and at the Weimar court; pub. *Vermischte Choral Gedanken* (1738). (2) **Georg Joseph** (known as **Abbé Vogler**) (1749-1814): b. Würzburg, d. Darmstadt; studied for a short time with Padre Martini at Bologna; pupil of Vallotti at Padua, and there studied theology; took Holy Orders at Rome, and received numerous high honors. After returning to Germany he founded the Mannheimer Tonschule, became court chaplain and second Kapellmeister. He also produced 2 operas, *Der Kaufmann von Smyrna* (Mayence, 1780), and *Albert III von Bayern* (Munich, 1781); a third, *La Kermesse*, failed totally at Paris (1783), in Spain and the East. V. was court cond. at Stockholm (1786-99) and there founded a music school. He then travelled as a concert-organist, with a portable organ called 'orchestration,' which he invented, visiting Copenhagen, Hamburg, Amsterdam, London, Paris, etc., explaining his system of simplifying organs and obtaining various orders for remodeling organs according to it. By uniting an 8-foot pipe with a 5-1/3 foot (quint) pipe, he obtained a 16-foot tone through the tones of combination, an idea still put in practice by combining a 16-foot pipe with a 10-2/3 pipe to get a 32-foot tone. Most of his other simplifications, such as discarding mixtures and display-pipes, have persisted. In 1807 he became court Kapellmeister at Darmstadt, where he established a third 'Tonschule' where Weber and Meyerbeer were taught and V. exerted a strong influence on the rising generation of musicians. His theoretical writings include *Tonwissenschaft und Tonsetzkunst* (1776), *Stimmbildungskunst* (1776) and *Churpfälzische Ton-*

schule (1778), all 3 repub. together as *Mannheimer Tonschule*; also pub. a monthly paper, *Betrachtungen der Mannheimer Tonschule* (1778-81); *Inledning til harmoniens k nneedom* (Stockholm, 1795); Swedish methods for piano, organ, and thorough-bass (1797); *Choralsystem* (Copenhagen, 1800); *Data zur Akustik* (1800); *Handbuch zur Harmonielehre* (1802); * ber die harmonische Akustik* (1807); *Gr ndliche Anweisung zum Clavierstimmen* (1807); *Deutsche Kirchenmusik* (1807); * ber Choral und Kirchenges nge* (1814); *System f r den Fugensbau*. Besides the operas already mentioned he composed *Egl , Erwin und Elvira* (Darmstadt, 1781; Paris, 1782); *Le Patriotisme* (written 1788 for the Paris Op ra; not prod.); *Castor und Pollux* (in Ital. at Munich, 1784; in Ger. at Mannheim, 1791); *Gustavus Adolphus* (Swedish opera, Stockholm, 1791); *Hermann von Unna* (also as *H. von Staufen*, Copenhagen, 1800); *Samori* (Vienna, 1804); and *Der Admiral* (Darmstadt, 1810); also overture and entr ctes to 'Hamlet'; choruses to *Athalia*, ballets, much church music (masses, a Requiem, Miserere, Te Deum, psalms, motets, etc.), a symphony, overtures, piano concerto, a piano quartet, 'The Matrimonial Quarrel,' *Polymelos, ou caract res de musique de diff rentes nations* (piano and strings), a concerto, preludes, chorales, etc., for organ. Ref.: II. 199; VI. 458f, 490; VII. 191.

VOGRICH, Max [Wilhelm Carl] (1852-1916): b. Szeben (Hermannstadt), Transylvania, d. New York; pianist, appeared in public at 7; studied with Wenzel, Reincke, Moscheles, Hauptmann and Richter at the Leipzig Cons.; toured Germany, Austria, Russia, France, Spain, Italy, Mexico and South America as pianist, also the United States with Wilhelm; lived in Australia, 1882-86., then in New York as composer. His works include the operas *Vanda* (Florence, 1875), *Lancelot* (1890), 'King Arthur' (Leipzig, 1893), 'Buddha' (Weimar, 1904) and other dramatic works in MS.; an oratorio, 'The Captivity' (1884); the cantatas 'The Diver' (1890), and 'The Young King and the Shepherdess'; *Missa solemnis*; 2 symphonies, 2 violin-concertos, piano-concerto (1886), 12 concert studies for piano, many other piano pieces, anthems, terzets, duets and songs, also music to Wildenbruch's *Die Lieder des Euripides* (1905).

VOGT (1) **Gustave** (1781-1870): b. Strassburg, d. Paris; pupil of the Conservatoire, oboist at the Op ra Comique and Op ra, Paris; and in the Conservatoire concerts, also professor at the Cons. He wrote 4 oboe concertos, variations for oboe and orch., potpourris, marches, etc., for band; concert piece for English horn, duos for 2 oboes. (2) **Jean (Johann)** (1823-1888): b. Gross-

Volgtlander

Tinz, Liegnitz, d. Eberswalde; studied in Berlin and Breslau, taught piano in St. Petersburg, toured as pianist, lived in Dresden, Berlin and New York; became professor at the Stern Conservatory, Berlin; wrote an oratorio, chamber music, instructive piano pieces, also impromptus, salon pieces, valse brillante, etc., for piano. (3) **A. S.:** conductor of the Mendelssohn Cons. of Toronto from its foundation to the present time (1916). *Ref.:* IV. 218ff, 259. (4) **Theodore:** contemp. American composer, resident in San Francisco, composed music for the 1905 'Midsummer High Jinks.' *Ref.:* IV. 399.

VOIGTLANDER, Gabriel (17th cent.): court field-trumpeter and chamber musician at the Danish Court, pub. *Allerhand Oden und Lieder welche auff allerley als Italienische Französische Englische und anderen Deutsche gute Komponisten Melodien und Arien gerichtet*, etc., containing 98 melodies with bass (Sorö, 1642; 5th ed., 1664), historically important as a collection of songs then popular.

VOLBACH, Fritz (1861-): b. Wipperfurth (Rhine-land); studied in the Cologne Cons., later at the Royal Institute for Church Music and composition with Grill (Akademie) in Berlin, in the meantime having studied philosophy in Heidelberg and Bonn. He became teacher at the Royal Institute for Church Music, Berlin, and conductor of the Academic Liedertafel and the Klindworth Chorus in 1887, then conductor of the Liedertafel, etc., in Mayence, and in 1907 he became Musikdirektor in Tübingen Univ. (Professor). He composed 3 symphonic poems, a symphony, a ballade cycle for chorus and orchestra, other choruses, a piano quintet, etc. He also wrote a text book on accompanying Gregorian chant, biographies of Handel and Beethoven, as well as *Die deutsche Musik im 19. Jahrhundert* (1909), *Die Instrumente des Orchesters* (Leipzig, 1913) and analyses for the *Konzertführer*. His premières of the new Chrysander editions of Handel and his edition of the piano arrangements of Berlioz's 'Damnation of Faust' entitle him to special recognition.

VOLBORTH, Eugen von (1854-): b. St. Petersburg; studied with A. K. Bernhard and Anton Rubinstein, also with Lassen and Liszt in Weimar; wrote 4 operas, produced at Stettin, 1898; Weimar, 1899; Wiesbaden, 1903; and Karlsruhe (*Die Zaubersalte*, 1904), also songs, ballades, and piano pieces. He is Imperial Russian state councillor with the title of Excellency.

VOLCKLAND, Alfred (1841-1905): b. Brunswick, d. Basle; studied at Leipzig Cons.; court pianist and court conductor at Sondersheim, conductor of the 'Euterpe' in Leipzig, founder (with Holstein and Spitta) of the Bach So-

Volkman

cety there; from 1875 conductor of the Allgemeine Musikgesellschaft, Gesangsverein and Liedertafel in Basle, where he received the honorary degree of *Dr. phil.* from the Univ.

VOLCKMAR, Wilhelm Valentin (1812-1887): b. Hersfeld, near Cassel, d. Homburg; near Cassel; organ virtuoso, teacher and musical director at Homburg; composer of 20 organ sonatas, organ concertos, an organ symphony and other works for the organ; also piano pieces and violin music; wrote an *Orgelschule* and a *Schule der Geläufigkeit* for organ.

VOLININ, Alexander: contemporary Russian ballet dancer. *Ref.:* X. 185, 187, 247.

VOLKELT, Johannes (1848-): b. Lipnik, Galicia; studied Vienna, Jena and Leipzig; professor at Basle, Würzburg and Leipzig; writer on aesthetics, etc.

VOLKERT, Franz (1767-1845): b. Friedland, near Bunzlau, d. Vienna, where he was organist at the Schotenstift, also conductor at the Leopoldstadt Theatre; composer of over 100 comic operas, Singspiele, melodramas, farces, etc., many very popular; also church music, piano concertos, piano trios, organ music, etc.

VOLKHONSKY, Prince Serge: contemporary authority on the ballet. *Ref.:* (quoted) X. 197f, 212f, 215ff, 232, 249.

VOLKLAND, Alfred. See VOLCKLAND.

VOLKMANN (1) [Friedrich] Robert (1815-1883): b. Lommatszsch, Saxony, d. Pesth; pupil of his father, a cantor, in organ and piano; of Friebe in violin and 'cello; in composition with Anacker in Freiberg and K. F. Becker in Leipzig, where he received encouragement from Schumann. He taught in Prague, 1839-42, then Pesth, and excepting 4 years (1854-58) in Vienna, he lived there till his death. For some years he was professor of harmony and counterpoint at the National Academy of Music. His compositions include: FOR ORCHESTRA: 2 symphonies (op. 44, D min.; op. 53, B-flat); 3 serenades for strings, op. 62, 63, 69 ('cello obbligato); 2 overtures, op. 50 and 68 ('Richard III'); 'cello concerto, op. 33; *Konzertstücke* (for piano and orch.), op. 42. CHAMBER MUSIC: 6 string quartets, 2 piano trios, *Romanze* for 'cello, op. 7; *Romanze* for violin, op. 10; *Allegretto capriccioso* (op. 15); Rhapsody (op. 31), and 2 sonatas for piano and violin (op. 60, 61). FOR PIANO: *Phantasiebilder*, op. 1; *Dithyrambe und Toccate*, op. 4; *Souvenir de Mahroth*, op. 6; Nocturne, op. 8; sonata, op. 12; *Buch der Lieder*, op. 17; *Deutsche Tänze*, op. 18; *Cavatine und Barcarole*, *Visegrad*, op. 21; 4 marches, op. 22; *Wanderskizzen*, op. 23; *Lieder der Grossmutter*, op. 27; 3 Improvisations, op. 36; *Am Grab des Grafen Szechenyi*,

op. 41; *Ballade und Scherzetto*, op. 51; transcriptions of songs by Mozart and Schubert, etc. FOR PIANO 4 HANDS: *Sonatina*, op. 57; *Musikalisches Liederbuch*, op. 11; *Ungarische Skizzen*, op. 24; *Die Tageszeiten*, op. 39; 3 marches, op. 40; *Rondino und Marcia-Capriccio*, op. 55; sonatina, op. 57; and Variations on a Handel theme for 2 pianos, op. 26. VOCAL WORKS: 2 masses for male chorus, op. 28, 29; 5 sacred songs for mixed chorus, op. 38 and 70; offertories for soli, chorus and orch., op. 47; songs for male chorus, op. 48, 58; Christmas carol of the 12th century, op. 59; old German hymns for double male chorus, op. 64; 6 duets on old German poems, op. 67; 2 wedding-songs for mixed chorus, op. 71; alto solo with orch., *An die Nacht*, op. 45; *Sappho*, dramatic scene for sop. and orch., op. 49; *Kirchenarie* for bass with flute and strings, op. 65; and many songs (2 for mezzo-sop. with piano and 'cello). Ref.: III. 13, 192; songs, V. 256; string quartet, VII. 457; orchestral works, VIII. 248, 251; mus. ex., XIV. 356; portrait, VIII. 250. (2) **Wilhelm**. See BREITKOPF & HÄRTEL. (3) **Hans** (1875-): b. Bischofswerda; studied in Dresden, Munich and Berlin, chiefly art history, also musical history; writer of literary and musical essays, a monograph on Em. d'Astorga, a biography of Robert Volkmann (his grand-uncle) (1902, 1915), also *Neues über Beethoven* (1904), other articles on Beethoven; and edited R. Volkmann's letters. (4) **Ludwig**. See BREITKOPF & HÄRTEL.

VOLKOFF, Feodor Grigorievitch (1729-1763): b. Kostroma; d. St. Petersburg; is credited with the foundation of the Russian theatre. His opera *Tanjusha*, produced 1729, is the first composed by a Russian. His operatic libretto 'The Charitable Titus,' set to music by Araja, 1751, was also the first original Russian libretto. He revised the title of 'first court actor' upon the founding of the Russian theatre.

VOLLBEDING, Johann Christoph (1757-): b. Schönebeck, near Magdeburg; teacher of belles-lettres in Berlin and translator into German of Dom Bedos' history of the organ and of Heron's description of the hydraulic organ.

VOLLHARDT, [Emil] Reinhardt (1858-): b. Seifersdorf, Saxony; studied Leipzig Cons., 1883-86; pianist and organist, cantor of the Marienkirche, and conductor of choral societies in Zwickau; Royal professor, 1915; composer of sacred and secular choruses and songs; wrote a history of the cantors and organists in Saxon cities (1899), etc.

VOLLWEILER, Karl (1813-1848): b. Offenbach, d. Heidelberg; teacher in Frankfurt, St. Petersburg and Heidelberg; composer of 1 symphony, 2 piano trios, a sonata, and other pieces for piano, piano studies, Variations on

a Russian theme for string quartet, etc. **VOLPE, Arnold** (1869-): b. Kovno, Russia; studied in the Warsaw Musical Institute and St. Petersburg Cons. (violin with Auer, theory and composition with Solovieff); conductor of the Young Men's Symphony Orchestra, New York, since 1902; founder (1904) and conductor of the Volpe Symphony Orchestra, New York; also orchestral conductor at the Brooklyn Inst. of Arts and Sciences, and in Municipal Concerts, New York. Ref.: IV. 188.

VOLTAIRE, Ref.: (quoted) II. 34, 47, 76; IV. 356; IX. 73; X. 99.

VOLUMIER, Jean Baptiste (1677-1728): b. Spain, d. Dresden; educated at the French court; court concert-master and dance-master in Berlin, 1672-1706, from 1709 in Dresden.

VON DER HEIDE, John Frederic (1857-): b. Cincinnati; studied singing and violin from early childhood, playing and singing in public at 10; later continued study of voice-culture and piano in Cincinnati, then in Europe. He was director of the Buffalo School of Music, 1882-84; taught at the New York Cons., 1885-91, then privately till 1897; has been secretary, treasurer and president (2 terms) of the New York Music Teachers' Association.

VON HOLST, Gustave Theodore. See HOLST.

VOPELIUS, Gottfried (1635-1715): b. Herwigsdorf, Zittau, d. Leipzig; cantor of the Nicolaikirche there; pub. *Neues Leipziger Gesangbuch* (1682), containing chorales by himself, which are still in use.

VORETZSCH, Johannes Felix (1835-1908): b. Altkirchen, d. Halle; studied at the Leipzig Cons.; musical director at Glogau, conductor of the Robert Franz Singakademie, the subscription concerts from 1868, and of the Neue Singakademie in Halle from 1903 (Royal professor).

VOS (1) **Eduard de** (1833-): b. Ghent; teacher of music and singing at Ghent Cons., conductor of the Ghent Société des Chœurs; composer of vocal music. (2) **Isidore** (1851-1876): b. Ghent, d. there; composer of cantata *De Meermin* (prix de Rome), piano pieces and songs. (3) **Franz**; brother of (2); teacher at the Ghent Cons.

VOSS (1) (**Vossius**), **Gerhard Johann** (1577-1649): b. Heidelberg, d. Amsterdam, where he was professor of history; pub. *De artium et scientiarum musica* (1650-58; 2nd ed., 1660; treats in detail of music). (2) (**Vossius**) **Isaak** (1618-1689): b. Leyden, d. Windsor, England, as canon; pub. *De poematum cantu et viribus rhythmi* (1673). (3) **Charles** (1815-1882): b. Schmarsow, near Demmin, Pomerania, d. Verona; pianist; studied in Berlin, then lived in Paris, 1846, as player and composer of high repute; composer of

Vowles

numerous salon pieces, fantasias, transcriptions, paraphrases, etc., for piano, also concertos (of which the first, op. 52, in F. min., was praised by Mendelssohn), and études.

VOWLES, W. G. (early 19th cent.): organ builder at Bristol.

VRABELY, Seraphine von. See TAUSIG.

VRIESLANDER, Otto (1880-): b. Münster, Westphalia; studied with Buth in Düsseldorf, and at Cologne Conservatory; lives in Munich; composer of songs showing the influence of Hugo Wolf (*Pierrot lunaire*, 46 poems by A. Guiraud, 12 Goethe Songs, 1900, 12 songs, 1901-02, and 22 songs from *Des Knaben Wunderhorn*, 1903).

VREDEMANN (1) **Jakob** (17th cent.): music teacher at Leuwarden, ca. 1600-40; pub. 4- and 5-part madrigals, canzonis, and villanelles with Dutch texts (1603) and a text-book, *Isagoge musicae*, etc. (1618). (2) **Michael** (early 17th cent.): teacher of music at Arnheim, described a new string instrument 'half violin, half cither' (in Dutch, 1612).

VREULS, Victor (1876-): b. Verviers; studied there, at Liège Cons., and with d'Indy in Paris; harmony teacher in the Schola Cantorum, Paris; wrote a symphonic poem, adagio for string orchestra, *poème* for 'cello and orch., *Triptyque* for voice and orch., symphony with violin solo, piano quartet, trio, violin sonata, piano pieces and songs. In 1903 he won the Picard prize at the Belgian Académie libre.

VROYE, Théodore-Joseph de (1804-1873): b. Villers-la-Ville, Belgium, d. Liège, as canon and *grand chantre* at the Cathedral; pub. *Vesperal* (1829); *Graduel* (1831); *Traité du plain-chant à l'usage des séminaires* (1839); *Manuale cantorum* (1849); *Processionale* (1849); *Rituale Romanum*

(1862); *De la musique religieuse* (with Elewyck, 1866).

VUILLAUME (1) **Claude** (1771-1834): b. Mirecourt, d. there; violin-maker, whose family had followed the trade since 1625. (2) **Jean Baptiste** (1798-1875): b. Mirecourt, d. Ternes; was taught violin-making by his father, Claude, then worked under Chanot and Lété. In 1828 he began to make his excellent imitations of Stradivari models, and gained a world-wide reputation; also built a new type of viola with especially large tone, which he called *Contralto*, also a double bass (*octabasse*), an octave lower than the 'cello; also invented a machine for making pure strings, another for making bows, etc. (3) **Nicolas** (1800-1871): b. Mirecourt, d. there; brother of (2); manufacturer of violins in Mirecourt. (4) **Nicolas François** (1812-1876): worked first for his brother (2); settled as luthier- and violin-maker in Brussels, where he died. (5) **Claude François** (1807-1862): b. Mirecourt; brother of (2), (3) and (4); maker of violins, later organ-builder. (6) **Sébastien** (1835-1875): b. Paris; son of (5); maker of violins and bows.

VULCAN. Ref.: X. 53.

VULPIUS, Melchior (d. 1615): cantor in Weimar, 1602-15; composer of contrapuntal church music; pub. 2 books of *cantiones sacrae* (1602, 1604), *Kirchengesänge und geistliche Lieder Dr. Luthers u. a. mit 4 und 5 Stimmen* (1604), *Canticum beatissimae Virginis Mariae 4, 5, 6 et plurium voc.* (1605), etc.; also a Passion according to St. Matthew (1613), *Evangelical Sprüche*, etc. He edited H. Faber's *Compendium musicae* with German translations and added chapters; author of *Musicae compendium latino-germanicum M. Henrici Fabri*, etc. (1610).

Vulpinus

W

Waack

WAACK, Karl (1861-): b. Lübeck; studied in Weimar, Hamburg and Sondershausen; active as a teacher, conductor and writer on musical subjects; prominent in the musical life of Riga. In 1897 he instituted a Schubert festival in the Riga municipal theatre; in 1897-1900 was active in connection with the Bayreuth festival performances as violinist and as assisting stage director; director of the Riga Choral Society, 1903, and recently of the Riga Bach Society. He has published analytical guides of Wagner's *Tristan* and *Lohengrin*, and, driven from Riga by the war (1915), became conductor of the popular concerts of the Verein der Musikfreunde in Lübeck.

WACH, Karl Gottfried Wilhelm (1755-1833): b. Löbau, d. Leipzig; double-bass player in the Gewandhaus orchestra, etc.

WACHS, Paul (1851-): pianist; b. Paris; pupil of Massé, Marmontel, César Franck and Duprato at the Conservatoire (first prize for organ-playing, 1872); composer of a large number of salon pieces for piano, many of which are popular. *Ref.*: VIII. 342.

WACHSEL, Plato Lvovitch (1844-): b. Strelina; musical and dramatic critic in St. Petersburg; chancellor in Imperial Court Ministry; author of a biography of Glinka and a short history of Portuguese music.

WACHSMANN, Johann (1787-1853): b. Uthmöden, d. Barby; studied with Zelter; Musikdirektor of the Magdeburg cathedral choir, and at the Teachers' seminary there; pub. a *Praktische Singschule*, d. *Gesangsbibel für Elementarklassen* (1822), *Gesangsbibel in Ziffern* (1827), *Vierstimmige Schulgesänge* (1840), *Elementarschule für Pianoforte*, *Altarsänge*, and *Choralmelodien zum Magdeburgischen Gesangbuch*.

WACHTEL, Theodor (1823-1893): b. Hamburg, d. Frankfurt-on-Main; famous stage tenor; was a cab driver and had his voice 'discovered' by a customer; it was trained by Fräulein Grandjean and a successful début followed in 18 months. Sang heroic parts, then went to Vienna for further training; appeared in London, 1862; engaged for Berlin Royal Opera, 1865; sang in Paris, 1869; went to United States, 1871, and sang at the Stadt

Waelput

Theatre, New York; returned, 1875, singing in German and Italian opera. His voice was a powerful and brilliant lyric tenor and was especially successful in such parts as the Postillon in Adam's *Postillon de Lonjumeau*, Arnold in Rossini's *Tell*, etc., but he failed utterly as Lohengrin. *Ref.*: IV. 159.

WACHTER, Ernst (1872-): b. Mühlhausen; studied with his father and Goldberg; bass in Dresden Opera; sang Fasolt in Bayreuth.

WACKERNAGEL, Philipp (1800-1877): b. Berlin, d. Dresden; author of *Das deutsche Kirchenlied von Luther bis N. Hermann* (1841); *Bibliographie zur Geschichte des deutschen Kirchenliedes im 16. Jahrh.* (1855); and *Das deutsche Kirchenlied von den ältesten Zeiten bis zur Anfang des 17. Jahrh.* (1863-77). *Ref.*: (cited on German hymns) VI. 78 (footnote).

WADDINGTON, Sidney Peine (1869-): b. Lincoln; student and later teacher of harmony and counterpoint at the Royal College of Music, London; also sent to Frankfort and Vienna for study; Mendelssohn scholar, 1890-92; *maestro al pianoforte* at the Royal Opera, Covent Garden; composed an 'Ode to Music' for soli, chorus and orchestra, sonatas for violin and cello, string trio and quartet, quintet for piano and wind, a piano concerto, fantasia for piano solo and suite for piano duet.

WADE, Joseph Augustine ([?]-1845): b. Dublin, d. London; ballad composer of obscure origin, at first a surgeon, later employed in the record office in Dublin; went to London, conducted opera under Monck Mason for a time and was employed by Chappell & Co., for whom, in association with Dr. Crotch and G. A. Macfarren, he made piano arrangements for the earlier issues of *National English Airs* (1833). He also wrote a 'Handbook for the Pianoforte,' dedicated to Liszt. Among his ballads, some of which became extremely popular, are 'Meet Me by Moonlight Alone' and 'I've Wondered in Dreams'; also wrote an oratorio, an operetta, 'Polish Melodies,' 'Series of Select Airs' (1818), etc.

WAEPUT, Hendrik (1845-1885): b. Ghent, d. there; took the Prix de Rome at Brussels Cons. (1866) for a Flemish cantata, *Het woud*; became di-

rector of Bruges Cons. (1869), where he conducted popular concerts; later conductor in Ghent and harmony professor of Antwerp Cons. His compositions include 4 symphonies, several cantatas, a festival march and songs.

WAELEANT, Hubert (1517-1595): b. Tongerlo, Brabant, d. Antwerp; composer and music publisher; studied with Willaert in Venice; tenor at Notre Dame, Antwerp, 1544; associated with Jean Laet in founding a music publishing house. His own compositions were published through this medium, among them 6 books of motets, a volume of madrigals and several of chansons, etc. Among the important collections published by W. and Laet is *Symphonia angelica* (1565).

WAGENAER, Johann (1862-): b. Utrecht; organist at the cathedral there; composed overtures and other orch. pieces, a piano quintet, works for organ, piano and songs.

WAGENMANN, Josef Hermann (1876-): b. Endingen, Baden; studied law in Heidelberg and Leipzig, but abandoned that profession for singing, which he studied with L. C. Törsleff in Leipzig, then in Italy. He has taught singing in Leipzig and Berlin and has published 5 books on voice training, among them *Lilli Lehmanns Geheimnis der Stimmführung* (1905) and *Enrico Caruso und das Problem der Stimmführung* (1911).

WAGENSEIL, Georg Christoph (1715-1777): b. Vienna, d. there; pupil of J. J. Fux. He was music teacher to the Empress Maria Theresa and her children; later chamber composer to the court and a highly esteemed composer of the earlier Viennese period. He pub. *Suavis artificiose elaboratus concentus musicus continens VI parthias selectas ad clavicembalum compositas* (1740); 18 *Divertimenti di cembalo*; a *Divertimento* for 2 harpsichords, 2 violins and 'cello; 30 grand symphonies, 10 symphonies for harpsichords, 2 violins and 'cello; 6 violin sonatas with harpsichord; 27 harpsichord concertos, etc.; also 10 operas. *Ref.*: II. 63, 67, 71f, 82 (footnote); VII. 113, 117, 123f, 498; VIII. 139.

WAGNER (1) **Gotthard** (1697-1739): b. Erding, d. at the Benedictine monastery of Tegernsee; pub. *Der Marianische Schwan* (1710), *Musikalischer Hofgarten* (1717), *Der musikalische Springbrunnen* (1720), and *Das Marianische Immelein* (1730), containing sacred songs for one voice with instrumental accompaniment. (2) **Georg Gottfried** (1698-1760): b. Mühlberg, Saxony, d. Plauen; pupil of Kuhnau and Bach at the Thomasschule, Leipzig; cantor at Plauen; wrote concertos and soli for violin, oratorios, cantatas, overtures, trios, etc. (MS.). (3) **Johann Joachim** (early 18th cent.): famous organ builder in Berlin, where a number of organs built

by him still exist. (4) **Brothers Johann and Michael** (18th cent.): organ builders at Schmiedefeld; built the great organ at Arnheim (47 stops). (5) **Brothers Christian Salomon and Johann Gottlob** (18th cent.): harpsichord makers at Dresden, who produced over 800 instruments, including the *Clavecin royal* (1774) with 3 pedals (*Pantalonzug*, *Harfenzug*, *Lautenzug*), another with 3 keyboards (1786). (6) **Karl Jakob** (1772-1822): b. Darmstadt, d. there; horn virtuoso; pupil of Portmann and Abbé Vogler; in 1790 first horn player in the Darmstadt orch., later concert-master, then conductor; also toured; prod. 5 operas at Darmstadt, also a melodrama, dramatic cantatas, etc., as well as 2 symphonies, 4 overtures, 3 violin sonatas, pieces for violin and 'cello, for flute and violin, 40 horn duets, piano variations, etc. (7) **Ernst David** (1806-1883): b. Dramburg, Pomerania, d. Berlin; pupil of A. W. Bach and Rungenhagen in Berlin, cantor of the Matthäikirche, organist of the Trinitatiskirche (Royal Musikdirektor, 1858); composed an oratorio, motets, psalms, songs, organ pieces, piano pieces; also pub. a *Choralbuch* and an essay, *Die musikalische Ornamentik* (1868). (8) **[WILHELM] Richard** (1813-1883): b. Leipzig, d. Venice. He was the son of a police official, who died during Richard's infancy. His mother soon after married Ludwig Geyer, actor and playwright, who stimulated his interest for the stage. At 14 he wrote a grand tragedy in Shakespearean style, but showed no special musical talent. However, a little later he was deeply impressed by Weber's music, and still more so by Beethoven's. He then studied Logier's Thoroughbass by himself; took lessons in theory from the organist Gottlieb Müller, writing a string quartet, a sonata and an aria; took a half year's course in composition under Theodor Weinlig, 1830; published a piano sonata in 4 movements (*Breitkopf & Härtel*) and a 4-hand Polonaise during this period; made a thorough study of Beethoven's symphonies and produced a symphony in 4 movements in C major at the Gewandhaus, Leipzig, 1833. While in Prague he wrote his first opera libretto, *Die Hochzeit*, of which he composed an introduction, a septet and a chorus, but work was afterwards abandoned. In 1833 he began his career as a professional musician, being invited by his brother Albert, stage manager at the Würzburg Theatre, to take the position of chorus-master there. In Würzburg he composed book and music of *Die Feen*, a romantic opera in 3 acts, which was not performed during his lifetime. In 1834 he became conductor of the Magdeburg Theatre. He brought out 2 overtures, that to *Die Feen* and another, *Columbus*; also songs to the farce *Der*

Berggeist; and finished book and score of a 2-act opera, *Das Liebesverbot*, but its production (1836) was a total fiasco. After failing to have it accepted in Leipzig and Berlin, W. went to Königsberg, became conductor of the theatre and (1836) married the actress Wilhelmine Planer. He was appointed conductor of the Riga opera next year, and went to Paris, 1839, where he remained until 1842. Unsuccessful in his attempts to obtain a hearing for *Rienzi* there, he found himself in straits and lived by song-writing and preparing the piano score for Halévy's *Reine de Chypre* and other operas, writing articles for musical papers, etc. He also sold the book of 'The Flying Dutchman' to the Opéra, for composition by Pierre Dietsch, after his own setting was refused. Here also he wrote *Eine Faust-Ouvertüre*, intended for the first movement of a 'Faust Symphony' (1840). *Rienzi* was finally accepted at Dresden and W. went there, in 1842, to superintend rehearsals. It was produced with great success, which caused the management to bring out the rewritten 'Flying Dutchman.' W. then succeeded Morlacchi as conductor of the Dresden Opera, in which capacity, during the next 6 years, he was very active, bringing out *Der Freischütz*, *Euryanthe*, *Don Giovanni*, *Fidelio*, and many other works with memorable brilliance. He also conducted the Dresden Liedertafel, for which he wrote a 'Biblical scene,' *Das Liebesmahl der Apostel*, for 3 choirs of male voices. In 1844 he finished *Tannhäuser*, which, produced in 1845, aroused much opposition, but made its way to all principal German cities. Liszt, afterwards his leading champion, Spöhr, and even Schumann now recognized the composer's genius and his high ideals. *Lohengrin* was finished early in 1848, but only the finale to Act I produced, at the 300th anniversary of the court orchestra. Dissatisfied with the conservatism of the existing theatres, W. sent to the Saxon Ministry a 'Proposition for a National Theatre of the Kingdom of Saxony,' which was ignored. Then, because of his expressed revolutionary sympathies, W. was compelled to leave Dresden to escape arrest (1849), joined Liszt in Weimar, but was again compelled to flee to Paris, and shortly after continued his exile in Zürich. Here he wrote a remarkable series of essays: *Die Kunst und die Revolution* (1849); *Das Kunstwerk der Zukunft*, *Kunst und Klima*, *Das Judenthum in der Musik* (1850); *Oper und Drama*; *Eine Mittheilung an meine Freunde*; *Über die Goethe-Stiftung*, *Ein Theater in Zürich*, *Erinnerungen an Spontini* (1851); *Über die Aufführung des Tannhäuser*; *Bemerkungen zur Aufführung der Oper 'Der fliegende Holländer'* (1852). After writing a 3-act prose drama *Wieland der*

Schmied, which he sought to bring out in Paris as an opera in French verse, he completed the poems of the *Nibelungen* trilogy in 1852, and had them privately printed in 1853. The composition of *Das Rheingold* was finished in 1854, and *Die Walküre* in 1856, while at the same time he conducted orchestral concerts, lectured on the musical drama, and produced *Tannhäuser* at Zürich. He also conducted 8 concerts of the London Philharmonic Society, 1855; gave concerts of his own works in Paris, 1860. Here Napoleon III ordered that *Tannhäuser* should be rehearsed at the Opéra, and it was produced in 1861, with unfortunate results, because of the outrageous behavior of a hostile clique. Amnestied, W. returned to Germany in hopes of soon producing *Tristan*. But, after 57 rehearsals at the Vienna Court Opera, the work was rejected as impracticable. However, W. here heard for the first time his *Lohengrin* (1861), which had previously become popular throughout Germany. In this year Wagner was separated from his first wife. Subsequently (in 1870) he married Cosima, the daughter of Liszt, after her divorce from her first husband, Hans von Bülow. The plan for *Die Meistersinger von Nürnberg*, sketched out in 1845, was revived and the text finished in Paris, 1862, but the score was not completed until 1867. Despite concert-giving, successful especially in Russia, W.'s finances were in a critical condition. Having lost hope of finishing the music, he published the poems of the *Nibelungen Ring* cycle in 1863. In the next year came a sudden turn in his fortune. King Ludwig II of Bavaria, who had just ascended the throne, invited him to Munich, and promised every aid in carrying out his projects. Hans von Bülow was made court Kapellmeister and charged with the production of *Tristan und Isolde* in 1865. However, opposition on the part of other musicians made W.'s situation so unpleasant that he left Munich and went to Tribschen, on Lake Lucerne, where he worked hard, completing the scores of *Die Meistersinger* and the remaining *Ring* operas, *Siegfried* and *Götterdämmerung*. Plans for a special Wagner theatre for their performance in Munich having failed, the composer fixed upon Bayreuth, where the corner-stone of the Festspielhaus was laid in 1871, funds being provided by public subscription through Wagner-Vereine founded throughout the country. The Festspielhaus was completed in 1876, and three complete performances of *Der Ring des Nibelungen* given, at which Emperor William I and King Ludwig were present. Hans Richter conducted the orchestra and Wilhelmj led the violins. Despite its great success and Royal patronage, the

enterprise left W. heavily in debt. The next few years, until his death, were spent hard at work, with concerts given at Albert Hall, London, which yielded little, with literary work and the composition of his last work, *Parsifal*, finished early in 1882 and prod. under his supervision in July. In the autumn, ill-health drove him to Venice, where he died in February following.

We have omitted all comment upon Wagner's reforms, and their significance. For these and other matters the reader is referred to the earlier volumes of this work. His works may be summarized as follows: OPERAS AND MUSIC DRAMAS: *Die Hochzeit* (fragment, 1833); *Die Feen* (1833, prod. 1838); *Das Liebesverbot* (1836); *Rienzi, der letzte der Tribunen* (1838-40, prod. 1842); *Der fliegende Holländer* (1841, prod. 1843); *Tannhäuser und der Sängerkrieg auf der Wartburg* (1845); *Lohengrin* (1845-48, prod. 1850); *Das Rheingold* (1848-53); *Die Walküre* (1848-56); *Siegfried* (1857-69); *Die Götterdämmerung* (1870-74)—the last 4 constituting the cycle *Der Ring des Nibelungen* (prod. 1869, 1870, 1876, 1876, respectively, the first two at Munich, the last two at Bayreuth); *Tristan und Isolde* (1857-59, prod. 1865); *Die Meistersinger von Nürnberg* (1861-67, prod. 1868); *Parsifal* (1876-82, prod. 1882). ORCHESTRAL WORKS: 7 overtures (B-flat, D min., C [*Konzert-Ouvertüre*], C [Polonia], *Columbus* [score lost], 'Rule Britannia,' *Faust Ouvertüre*, 1840); incidental music to Gleich's *Der Berggeist* (1836); *Huldigungsmarsch* (1864) for band (orch. score finished by Raff); *Siegfried-Idyll* (1870); *Kaisermarsch* (1871); 'Festival March' (for the Centennial Exposition, Philadelphia, 1876). VOCAL WORKS: New Year's Cantata (1834); *Das Liebesmahl der Apostel*, for male chorus and orch. (1846); *Gelegenheits-Cantata* (1843); *Gruss an den König* (1843); *An Webers Grabe* (funeral march for wind instr. on motives from *Euryanthe* and double quartet for voices, 1844). SONGS: *Fünf Gedichte* (1. *Der Engel*; 2. *Stehe Still*; 3. *Im Treibhaus*; 4. *Schmerzen*; 5. *Träume*); also a few single songs (4 in French, 2 in German). FOR PIANO: Sonata in B-flat (1832); *Polonaise in D*, four hands (1831); *Pantaisie*, F-sharp min. (1831); *Albumsonate für Frau Mathilde Wesendonck* (1853); *Ankunft bei den schwarzen Schwänen* (1861); *Ein Albumblatt für Fürstin Metternich* (1861); *Albumblatt für Frau Betty Schott*, E-flat (1875); also arrangements of Gluck's *Iphigenie en Aulide* (1859); Mozart's *Don Giovanni*; Palestrina's *Stabat Mater*, with indications for performance (1877); Beethoven's Ninth Symphony (1830), etc. His writings were pub. in 10 vols., 1871-83; 5th ed. in 12 vols., 1911, exclusive of several volumes of letters,

etc., and his Autobiography [*Mein Leben*] (1911); English ['My Life'] (2 vols., 1911). Ref.: For life and works see II. 436ff; songs, V. 290ff; orchestral works, VIII. 232, 317f; operas, music dramas, IX. 254ff; mus. ex., XIII. 274, 278, 281, 286; portraits, II. 404, 424; caricature, VIII. 270; MS. facsimile, IX. 296. For general references see individual indexes. (9) (Jachmann-Wagner), *Johanna* (1828-1894): b. near Hanover, d. Würzburg; niece of Richard W. (daughter of his brother Albert [1799-1874]); dramatic soprano, first singing children's rôles at Würzburg and Bernberg, later leading soprano at Dresden (1844), where she created the rôle of Elisabeth in 1845; after study with Mme. Viardot-Garcia in Paris, she was engaged at Hamburg, then at the Berlin court opera (1850-62), after which she appeared as actress, chiefly in tragedy. At Bayreuth in 1876, however, she sang the part of one of the Valkyries and the First Norn. She taught dramatic singing at the Munich School of Music, 1882-84, then privately. (10) *Gerrit Anthonie Alexandre* (1862-1892): b. Amsterdam, d. Antwerp, where he was conductor of the Antwerpse Mannenkor and the Deutsche Liedertafel; composer of choral works with orchestra. (11) *Peter Josef* (1865-): b. Künz, near Treves; studied philosophy at Strassburg, musical history under Jacobsthal there (dissertation, *Palestrina als weltlicher Komponist*); also with Bellermann and Spitta in Berlin; docent (1893), professor (1897) at Freiburg (Switzerland) Univ., where he established the Gregorian Academy, a high school for scientific and practical choral studies. He pub. *Das Madrigal und Palestrina* (1892), *Vierteljahrsschrift für Musikwissenschaft*, *Francesco Petrarca's Vergini in der Komposition des Cipriano de Rore* (1893), several works on Gregorian chant and liturgy, *Das Freiburger Dreikönigspiel* (1903) and *Die Geschichte der Messe* (1914, Part 1); also articles in various journals. (12) *Siegfried* (1869-): b. Triebtschen; son of Richard W. (8); studied under Kniese and Humperdinck; a concert conductor since 1893, he has travelled extensively through Germany, Austria, Italy and England, with success; conducted the performances of *Der Ring des Nibelungen* at Bayreuth, 1896, and has been one of the conductors of the festivals since that time. His compositions include a symphonic poem, *Sehnsucht*, and the operas *Der Bärenhäuter* (Munich Court Theatre, 1899), *Herzog Wildfang* (ib., 1901); *Der Kobold* (Hamburg, 1904); *Bruder Lustig* (ib., 1905); *Das Sternengebot* (ib., 1908); *Banadietrich* (Karlsruhe, 1910); also, not yet performed, *Schwarzwälderreich* (1914) and *Der Heidenkönig* (1915). Ref.: III. 257; IX. 423. (13)

Franz [Max Georg] (1870-): b. Schwelldnitz; organist and choral conductor in Neumittelwalde, Bunzlau, Guben; organist and teacher in high schools in Grunewald-Berlin; conductor of the Berlin Liedertafel, with which he toured in the Orient, Russia, Finland and Sweden; Royal Musikdirektor, 1903, professor, 1910; composer of choral works (some with orch.), pieces for piano, for violin, and for cello, and co-author of a *Schulgesangbuch*.

(14) **Hans** (1872-): b. Schönkirchen, Lower Austria; music teacher at the Vienna Normal Institute, chorus-master of the Lower Austrian Sängerbund, conductor of the Academic Gesangverein; founder of the Vienna teachers' a-cappella chorus, 1912; composer of choral works, for men's and for women's voices (with and without orch.); editor of the *Musikpädagogische Zeitung* (Vienna), etc.

WAHLS, Heinrich (1853-): b. Greivsmühlen, Mecklenburg; founder and leader of an amateur orchestral society in Leipzig; singing teacher at the 4th Realschule; writer of methods and exercises for violin, piano, flute, clarinet, trumpet, etc. His wife, **Agnes W.** (1861-), is a singer and vocal teacher.

WAINWRIGHT (1) **John** ([?]-1768): b. Stockport, Cheshire, d. Manchester; organist and composer of anthems, chants, etc. (2) **Robert** (1748-1782): b. Stockport, d. Liverpool; son of John (1); Mus. Doc. Oxon.; organist in Liverpool and Manchester; composed, an oratorio (prod. Liverpool, 1780 and 1801), also services and anthems. (3) **Richard** (1758-1825): b. Manchester, d. Liverpool [?]; brother of (2); organist in Liverpool; published hymn tunes and wrote the popular glee, 'Life's a Bumper.' (4) **William** ([?]-1797): b. Stockport, d. Manchester; brother of (2) and (3); double-bass virtuoso; member of a music publishing firm in Manchester.

WAISSSEL, Matthias (16th cent.): b. Bartenstein, Prussia; produced 2 books of music for the lute, one of songs, the other of dance music (1573, 1592).

WAKEFIELD, Augusta Mary (1853-): b. Sedgwick; studied with Randegger, Alari and Sgambati; contralto and organizer of competitive festivals; lecturer and song composer.

WAKELEY, Antony (1672-1717): English organist and composer.

WALCKER, Eberhard Friederich (1794-1872): b. Kannstatt, d. Ludwigsburg; one of the most productive organ manufacturers of the 19th cent.; founded his establishment in Ludwigsburg in 1820 and turned out such excellent work that it soon became world famous.

WALDAUER, August (1825-1900): d. St. Louis; founder and director of a 'Beethoven Conservatory' there.

WALDER, Johann Jakob (1750-1817): b. Unterwetzikon, near Zürich; d. Zürich; friend and pupil of Egli and contributor to the latter's song collections; composed a cantata; published a collection of 4-part sacred songs (1791), *Gesänge am Klavier* (1780), etc.

WALDERSEE, Paul, Count von (1831-1906): b. Potsdam; d. Königsberg; Prussian officer, 1848-71; then associate editor in the Breitkopf & Härtel editions of the complete works of Beethoven and Mozart. He pub. a well-known collection of musical lectures (*Sammlung musikalischer Vorträge*) and separately *R. Schumann's Manfred* (1880) and *G. P. de Palestrina* (1884).

WALDNER, Franz (1843-): b. Gratsch, near Meran; writer on the history of music at the Innsbruck court (2 parts, 1490-1519 and 1567-1596), also of monographs on Petrus Tritonius and H. Isaac, also notices on Tyrolean Lute and Violin Makers (1903-11).

WALDSTEIN (1) **Ferdinand, Count von** (1762-1823): b. Dux, Bohemia, d. Vienna; novice in the German Knights' Order in Bonn, 1787, from which date to Beethoven's departure for Vienna in 1792 (which he may have caused) he played an important rôle in the master's life. He made music with Beethoven, induced him to cultivate his talent for improvising variations, made him a present of a pianoforte, etc., and Beethoven in return dedicated the great C-major sonata (op. 53) to him. W. also composed music. *Ref.*: II. 140, 141. (2) **Wilhelm von**; composer of the opera *Tonietta* (Linz, 1904).

WALDTEUFEL, Emil (1837-): b. Strassburg; studied for a short time at the Paris Conservatoire, then became test-player in the piano factory of Scholtus. He was chamber-pianist to the Empress Eugénie from 1865, and director of the Imperial court balls, and as such conducted the Opera balls; composer of hundreds of dances (waltzes 'Gretna Green,' 'España,' 'Estudiantina') which became immensely popular, and were also pub. in arrangements (5 W.-Albums). *Ref.*: X. 132.

WALEY, Simon (1827-1875): b. London, d. there; pianist and composer.

WALKER (1) **John** (1732-1807): b. Friern-Barnet, d. London; author of 'The Melody of Speaking Delineated' (1787), an attempt at a system of giving a definite meaning to the inflections of the voice. (2) **Joseph Cooper** (1760-1810): b. Dublin, d. St. Valéry, France; author of a book on Irish bards and their instruments (1786).

(3) **Frederick Edward** (1835-): b. Marylebone, London; chorister in the Chapel Royal, vicar-choral and Master of the Boys, St. Paul's; Philharmonic conductor, Brixton; vocal

professor at the Royal Academy of Music; concert tenor, also organist, violinist and pianist. (4) **Ernest** (1870-): b. Bombay, India; studied in the Royal Academy of Music and at Oxford; organist and musical director at Balliol College, Oxford; composer of choruses with orchestra ('Hymn to Dionysos,' 'Ode to a Nightingale'), anthems, a violin sonata, a piano quintet, etc.; author of 'Beethoven' (1906) and 'A History of Music in England' (1906). *Ref.*: III. 429; VI. 249f. (5) **Edith** (1870-): b. New York; studied at Dresden Cons. (Orgeni); first contralto at the Vienna court opera, later a member of the Metropolitan Opera Company, New York, where she excelled in Wagner rôles (Ortrud, Erda, etc.); then (till 1912) at the Hamburg Opera; also sang in Bayreuth, and at present in the Munich Festspiele. (6) **Joseph, & Sons**: London firm of organ manufacturers. (7) **Caroline Holme**: contemp. American song composer. *Ref.*: IV. 406.

WALLACE (1) **William Vincent** (1813-1865): b. Waterford, Ireland, d. Château Bages, Haute Garonne; educated in Dublin; violinist in the theatre orch. and conductor of subscription concerts there; at 18 travelled on account of illness to Australia, New Zealand, India and the Americas, giving concerts everywhere; conducted the Italian opera in Mexico, 1841; returned to Europe in 1853, living alternately in London and Paris. He produced in London the operas 'Maritana' (1845), 'Mathilda of Hungary' (1847), 'Lurline,' 'The Amber Witch' (1861), 'Love's Triumph,' (1863) and 'The Desert Flower' (1863), and left an unfinished opera, 'Estrella.' He also wrote many brilliant piano pieces. *Ref.*: V. 267. (2) **William** (1860-): b. Greenock; studied ophthalmology in Glasgow and Vienna (M.D., 1888), also music at the Royal Academy of Music, London, and devoted himself to composition. His works include 6 symphonic poems, 'The Passing of Beatrice' (1892), 'Anvil or Hammer' (1896), 'Sister Helen' (1899), 'Greetings to the New Century' (1901), 'Sir William Wallace' (1905), and 'François Villon' (1909); a symphony, 'The Creation' (1899); overtures, several orchestral suites, 'Scotch Fantasy,' and a choral symphony, 'Kohelett.' He wrote 'The Threshold of Music' (1908), edited the 'New Quarterly Musical Review' in 1893, and contributed to this and other journals. *Ref.*: III. x, xi, xix, 428.

WALLASCHKE, Richard (1860-): b. Brunn; studied law and philosophy (Dr. jur. and Dr. phil.), docent in philosophy at Freiburg Univ.; pub. *Ästhetik der Tonkunst*, 1886, and other musico-psychological studies. After further studies and investigation in the British Museum, London, 1890-95, he became professor extraordinary in mu-

sical science at Vienna University and contributed articles on musical psychology, etc., to musical journals; also pub. in English, 'On the Origin of Music' (1891), 'Natural Selection and Music' (1892), 'On the Difference of Time and Rhythm in Music' (1893), 'Primitive Music' (1893, Ger. [extended] as *Anfänge der Tonkunst*), and in German *Musikalische Ergebnisse des Studiums der Ethnologie* (1895), etc., etc. W. was teacher of Aesthetics at the Conservatory of the Society of the Friends of Music in Vienna, 1900-02. *Ref.*: (cited) I. 26ff; IV. 288; VIII. 55.

WALLENSTEIN, Martin (1843-1896): b. Frankfurt, d. there; studied with Dreyschock, Hauptmann and Rietz; wrote a piano concerto, an overture, an opera, *Das Testament* (Frankfurt, 1870).

WALLERSTEIN, Anton (1813-1892): b. Dresden, d. Geneva; violinist in the court orchestras of Dresden and Hanover; composed nearly 300 pieces of dance music, which he produced in London and Paris; wrote also songs and variations for violin and orchestra.

WALLIS, John (1616-1703): b. Ashford, d. London; professor of mathematics at Oxford; author of numerous works on Greek harmony pub. in 3 vols. (1699) and investigations of acoustics in 'Philosophical Transactions' (1672-98).

WALLISER, Christoph Thomas (1568-1648): b. Strassburg, d. there; Musikdirektor of cathedral, church and university; pub. a work on theory of music (1611) and many volumes of church music (1611-27), also 4- to 6-part choruses to the dramatic work, *Charicles* (1641).

WALLISHAUSER. See VALES.

WALLNER (1) **Leopold** (1847-): b. Kieff, Russia; music teacher in Brussels; wrote *De la Mathésis dans la musique*. (2) **Bertha Antonia** (1876-): b. Munich; studied at the Munich Academy and privately; Dr. phil., Munich, 1910; pub. *Musikalische Denkmäler der Steinätzkunst des XVI. und XVII. Jahrhunderts nebst Beiträgen zur Musikpflege dieser Zeit* (1912), also a study on Sebastian Virdung (*Kirchenmusik - Jahrbuch*, xxiv) and other articles in musical journals.

WALLNÖFER, Adolf (1854-): b. Vienna; studied composition with Waldmüller, Krenn, Dessoff, singing with Rokitsansky; concert-baritone, then changed into tenor; sang in opera at Olmütz, in Neumann's Wagner troupe, in Bremen, Prague and New York (1897-98). He composed the opera *Eddystone* (Prague, 1889), ballads, songs, etc., and 2 works for chorus and orch.

WALLWORTH, Thomas Adlington (1834-1904): d. Brixton; student, then professor of singing at the Royal Acad-

emy of Music, London; sang in Pyne & Harrison Opera Company.

WALMISLEY (1) **Thomas Forbes** (1783-1866): b. London, d. there; studied with Attwood; organist of St. Martin's in the Fields; composer of glees; published collections of glees, rounds, etc. (2) **Thomas Attwood** (1814-1856): d. Hastings; studied with Attwood; organist of Croydon Church, 1830; at Cambridge, 1833; Mus. Bac. Cantab., 1833; Mus. Doc., 1848; professor of music at Cambridge, 1836; wrote 2 Installation-odes, a 4-part choral hymn, and songs, and edited collections, such as 'Cathedral Music' (1857); 'Collection of Chants with the Responses in Use at the Chapels of King's Trinity and St. John's Colleges, Cambridge' (1845). He also edited church music by his teacher Attwood, and gave valued illustrated lectures on musical history.

WALPOLE, Horace (18th cent. English politician). *Ref.*: IX. 76, 77.

WALPURGIS, Antonia. See **MARIA ANTONIA WALPURGIS**.

WALSEGG, Count **Franz von** (18th cent.): commissioned Mozart to write the 'Requiem.' *Ref.*: VI. 330.

WALSH, John (?-1736): d. London; important London music publisher; one of the earliest to engrave music on zinc (pewter); introduced the use of punches to supersede hand-engraving. He started in business about 1690 at 'The Golden Harp and Hautboy,' Catherine St., Strand, was also Royal instrument maker, received his privilege in 1724, and in that year pub. Croft's anthems; was succeeded by his son **JOHN** (who died 1766); after which **W. RANDALL HENRY WRIGHT** and **ROBERT BIRCHALL** were the successive heads of the establishment.

WALTER (1) [Rev.] **Thomas** (early 18th cent.): New England divine and musical pedagogue. *Ref.*: (cited) IV. 17, 21, 28. (2) **Ignaz** (1759-1822): b. Radowitz, Bohemia, d. Ratisbon; celebrated tenor, sang in Prague, Mayence and in Hanover with the Grossmann troupe, which he managed after Grossmann's death, singing with it in Frankfurt and Ratisbon. He wrote for it about 12 Singspiele (incl. *Doktor Faust*, the first opera on Goethe's drama); also wrote masses, cantatas, etc. He married **Juliane Roberts**, a well-known singer. (3) **Georg Anton** (17th-18th cent.): b. Germany; violinist, pupil of Kreutzer in Paris; opera conductor in Rouen, 1792; composed string quartets, etc. (4) **Albert** (18th-19th cent.): b. Coblenz; clarinetist, active in Paris from 1795; pub. *concertante* for 2 clarinets, and other works for clarinet in various combinations. (5) **August** (1821-1896): b. Stuttgart, d. Basle; pupil of Sechter in Vienna; Musikdirektor in Basle; composed songs, male choruses, a symphony and chamber music. He

married the concert singer **Frau W. Strauss**. (6) **William Henry** (b. Newark, N. J., 1825): organist in Newark and New York and at the Columbian Univ., Washington, where he received the honorary degree of Mus. Doc. He composed masses, psalms, anthem services, etc., and pub. a 'Common Prayer with Ritual Song.' (7) **George William** (1851-): b. New York; son of (6); musical prodigy in his youth; pupil of J. K. Paine in Boston, and Samuel P. Warren in New York; organist resident in Washington since 1869, where he was made Mus. Doc. by Columbian Univ. (8) **Josef** (1831-1875): b. Neuburg-on-Danube, d. Munich, where he studied at the Cons.; also pupil of de Bériot in Brussels, member of court orchestras in Vienna and Hanover, concert-master and teacher at Royal School of Music, Munich, from 1859. (9) **Gustav** (1834-1910): b. Billin, Bohemia, d. Vienna; tenor, first engaged in Brünn; later first lyric tenor at the Vienna court opera; also appeared in concert, being noted as Lieder-singer. His son, **Raoul W.** (1865-), is engaged as a lyric tenor at the Munich court opera. (10) **Benno** (1847-1901): b. Munich, d. Constance; brother of (8); violinist in the Munich court band, successor to his brother as concert-master and teacher at the Cons.; toured European continent and America. (11) **Karl** (1862-): b. Cransberg, Taunus; teacher, organist and choir regent in Biebrich-on-Rhine; seminary music teacher in Montabaux; diocese inspector of organs and chime-building, 1819; docent for church music at the theological seminary of Limburg; wrote a *Glockenkunde* (1913); collected valuable historical material and wrote on Catholic church music and kindred subjects in various journals; also composed vocal music, sacred and secular. (12) **Friedrich Wilhelm** (1870-): b. Mannheim, where he lives as music critic; wrote 3 books on local music history. (13) **Georg A.** (1875-): b. New York; singer; studied in Milan (Melchiorre Vidal), Dresden (Scheidemantel) and London; also composition with Wilhelm Berger; made a special study of Bach's music and reached more than ordinary perfection in its performance, taking part in most of the German Bach festivals of recent years. (14) **Bruno** (correctly **Schlesinger**) (1876-): b. Berlin; studied at Stern Cons. there; opera conductor at Cologne, Hamburg, Breslau, etc., at the Royal Opera, Berlin, and the Vienna court opera; Generalmusikdirektor in Munich from 1914; composed 2 symphonies, *Das Siegesfest* for chorus, soli and orchestra, chamber music and songs.

WALTHER (1) **Johann** (1496-1570): b. Thuringia, d. Torgau; singer in the Electoral Chapel, 1524, and was then summoned by Luther to Witten-

berg to assist in the composition and regulation of the German Mass. Court Kapellmeister at Torgau, 1525-30; Kapellmeister to Moritz of Saxony of the Dresden Court Chapel, 1548-55; published *Geistlich Gesangk Büchlein* (Wittenberg, 1524), the first Protestant singing book; *Magnificat 8 tonorum* (1557); *Ein neues christliches Lied* (1561); *Ein gar schöner geistlicher und christlicher Bergkreyen* (1561); *Lob und Preis der himmlischen Kunst Musica* (1564); *Das christlich Kinderlied Dr. Martin Luthers 'Erhalt uns Herr bey deinem Wort'* (1566) and other pieces pub. in contemporary collections. Ref.: I. 290f; VI. 85, 484; VIII. 122. (2)

Johann Jakob (b. Witterda, near Erfurt, 1650): electoral Saxon chamber musician, 1676, then Italian secretary at the Electoral court of Mayence; pub. Scherz for violin solo with continuo or *ad lib* with viol or lute; also another, most remarkable work for violin solo, containing a number in which various instruments, etc., are imitated (1688). Ref.: VII. 386, 422. (3) **Johann Gottfried** (1684-1748): b. Erfurt, d. Weimar; composer, lexicographer; organist at St. Thomas', Erfurt, then city organist at Weimar and music teacher to the ducal princes; court musician, 1720. He was a near relation and for a time a close friend of J. S. Bach, who probably profited a good deal from their intercourse. He is said to have been second only to Bach in organ arrangements of chorales; also arranged Vivaldi concertos, and was called a 'second Pachelbel' by Matthesen. He pub. a clavier concerto without accomp., also Preludes and Fugues (1741), and 4 varied chorales; while several chorale arrangements, fugues, preludes and toccatas are preserved in MS. in the Berlin Library and elsewhere. W. is best known by his *Musikalisches Lexikon, oder Musikalische Bibliothek* (1732), the first biographical, bibliographical, technical encyclopedia of music, upon which all later ones have been based. He afterwards collected corrections and additions, which Gerber used in his revision of the work. A *Kompositionslehre* (1708) remained MS., but was in fact superseded by the lexicon. (4) **Johann Ludolf** (d. Göttingen, 1752): university librarian in Göttingen, who pub. a *Lexicon diplomaticum* containing one of the oldest paleographies with attempts at deciphering the neumatic notation, which in general are correct according to modern ideas.

WALTHER VON DER VOGELWEIDE (ca. 1160-after 1227): b. possibly in the Tyrol, d. Würzburg; famous minnesinger and lyric poet, who is impersonated in *Tannhäuser*. Among modern editions of his work are those of Simrock (7th ed., Leipzig, 1883) and Lachmann (5th ed., Berlin, 1885). Ref.: V. 44, 142.

WALTHER, Richard H. (1872-): b. London; studied in London at the Guildhall School and the Royal College of Music under Parry; became musical director at Passmore Edward's Settlement, teacher at Queen's College, and (1905) director of the opera class in the Guildhall School of Music, then also leader of the University Musical Society, and 1909 conductor of the South Place Orchestra; composer of works for chorus and orchestra; 2 operettas, 'The Gardeners' and 'The Enchanted Island,' a concert piece for violin and orchestra, a piano quartet, 2 trios, a violin sonata, suites for clarinet and piano, over 100 songs, and part-songs with piano. Ref.: III. 442.

WÄLZEL, Camille (pseudonym F. Zell) (1829-1895): b. Magdeburg, d. Vienna; began literary work as a translator of French comedies and writer of short stage pieces, such as *Die Büste*; later, usually in collaboration with Richard Genée, wrote libretti for J. Strauss, Suppé, Millocker, Genée, Max Wolf, Czibulka, Dellinger, and others, which contributed largely to the success of German operettas in the 19th century.

WAMBACH (1) **Paul** (d. Antwerp, 1899): was professor of the bassoon at Antwerp conservatory. (2) **Émile [Xavier]** (1854-): b. Arlon, Luxembourg; pupil of his father, Benoît, Mertens, and Callaerts at Antwerp Cons.; composer of a symphonic poem, *Aan de boorden van de Schelde*, orchestral fantasias, the Flemish drama *Nathans Parabel*; 2 oratorios, *Moses op den Nyl* and *Yolande*; the cantata *Vlaanderland* for male chorus; *De lente* for female chorus and orch.; a cantata for the Rubens Festival; a children's cantata; *Memorare*, and a Hymn, for chorus and orch.; a mass, a *Te Deum*, and other church music; choruses, songs and piano pieces.

WANGEMANN, Otto (1838-): b. Loitz-on-the-Peene; studied with G. Flügel in Stettin and Kiel in Berlin; school singing teacher and organist at Treptow, Demmin, Charlottenburg and Berlin; wrote an outline history of music (1878), history of the organ (1877; 3rd ed., 1887), also *Leitfaden für den Singunterricht an Gymnasien*; also a *Weihnachtsmusik* for soli, chorus and orch., school songs, and piano pieces; edited *Der Organist* in 1879, *Tonkunst* in 1880.

WANHAL. See VANHALL.

WANNENMACHER, (Vannius) Johannes ([?]-1551): b. Neuenburg-on-Rhine, d. Interlaken; cantor at Berne, choirmaster and cantor at Freiburg; banished to Switzerland for sympathy for the Reformation; composed masses and motets, *Bicinia germanica* (Berne, 1553). Some of his works were printed by Glarean (1547), Ott (1540) and Schöffler (1536).

WANSKI (1) **Jan W.** (1762-after

Wanzura

1800): Polish composer of popular songs and mazurkas, also symphonies, chamber and church music. (2) **Johann Nepomuk** (1880-): Polish violinist; son of (1); studied at Kalisch and Warsaw; also in Paris with Baillot; toured southern Europe; taught in Aix; composed exercises for violin and viola, violin études, variations, fugues, fantasies and romances, etc.; also wrote a harmony method.

WANZURA, Ernst, Baron (ca. 1750-1802): b. Waneburg, Hungary, d. St. Petersburg; violinist, employed in the direction of the Imperial theatres; director of the court music and first violinist at the Opera from 1787; prod. an opera *Archideyitch* (Petersburg, 1787).

WARD (1) **John** (16th-17th cent.): English composer of madrigals, of which he printed a number in 3, 4, 5 and 6 parts; also a funeral song on the death of Prince Henry (London, 1613). (2) **John Charles** (1835-): b. London; concertina-soloist, chorister, organist; composed vocal church music, cantatas, pianoforte and concertina polonaise, etc. (3) **Frank Edwin** (1872-): b. Wysox, Bradford County, Pa.; studied at New York College of Music, Scharwenka Cons., and under MacDowell at Columbia Univ.; fellow in music, since 1909 associate in music (instructor in harmony, etc.), Columbia Univ.; organist Church of the Holy Trinity, etc.; composer of cantatas and other sacred choral works, Ocean Rhapsody for orch., chamber music, pieces for piano, organ and songs. *Ref.*: IV. 358f, 393f; mus. ex., XIV. 300.

WARD-STEPHENS. See STEPHENS.

WARE, Harriet: b. Waupun, Wis.; contemporary American composer; studied in Minnesota, New York, Paris and Berlin; composed a cantata, prod. by New York Symphony, 1910; songs and piano music for piano. *Ref.*: IV. 403f.

WARING, William (18th cent.): teacher of music in London; translated Rousseau's musical dictionary as 'A Complete Dictionary of Music' (anonymous, 1770; 2nd ed. under his name, with Rousseau's authorship acknowledged).

WARLAMOFF, Alexander Jegorovitch (1801-1848): d. St. Petersburg; chorister in the court chapel, leader of the choir at the Russian embassy at Holland; teacher of singing in Moscow and St. Petersburg; composer of songs of popularity, including 'The Red Sarafan'; author of a method of singing.

WARNECKE, Johann Heinrich Friederich (1856-): b. Bodenteich, Hanover; double-bass player; 1889 in Hamburg; 1893 teacher of double-bass at the conservatory. In 1888 he began to devote attention to the theory of double-bass playing and wrote the notable work *Ad infinitum, Der Kon-*

Warren

trabass, seine Geschichte und seine Zukunft, Probleme und deren Lösung zur Hebung des Kontrabassspiels (Hamburg, 1909). He also wrote exercises for the instrument.

WARNKE, Heinrich (1871-): b. Wesselbüren; studied at the Hamburg Conservatory and with Klengel at Leipzig; 'cellist in various orchestras, especially the Kaim Orchestra and the Boston Symphony.

WARNOTS (1) **Henri** (1832-1893): b. Brussels, d. St. Josse ten Noode; studied with his father and at the Brussels Cons.; operatic tenor at Liège (début, 1856), Opéra-Comique, Paris, Strassburg and Brussels; teacher of singing at Brussels Cons., director of municipal music and founder (1870) of a music school near Brussels. (2) **Elly** (1857-): b. Liège; daughter of (1); operatic soprano in Brussels (début Monnaie, 1879), Florence, Opéra-Comique, Paris, and in London (Italian Opera), where she also sang at the Promenade Concerts, at Crystal Palace, etc.

WAROT (1) **Charles** (1804-1836): b. Dunkirk, d. Brussels; studied with A. Fridzeri at Antwerp; violinist and conductor in Brussels; composed an opera (1829), a national cantata, masses, a Requiem, and other church music. (2) **Victor** (1808-1877): b. Ghent, d. Bois Colombes, on the Seine; brother of (1); conductor in Amsterdam, Dijon, etc.; teacher at Rennes and Paris; composed 2 short operas, works for orchestra and a mass. (3) **Constant Noël Adolphe** (1812-1875): b. Antwerp, d. St. Josse ten Noode, near Brussels; brother of (1); teacher of 'cello at Brussels Conservatory; composed for 'cello, also choruses and songs. (4) **Victor Alexandre Joseph** (1834-1906): b. Verviers, d. Paris; son of (2); operatic tenor in Paris and Brussels; teacher of singing at the Conservatoire; author of *Le Bréviaire du Chanteur*, 1901.

WARREN (1) **E. Thomas** (18th cent.): secretary of the 'Catch Club,' 1761-94; pub. 'Warren's Collection' of glees, madrigals, canons and catches (32 vols., 1762). (2) **George William** (1828-): b. Albany, N. Y.; organist at St. Peter's, Albany, 1846-58; later at Brooklyn; since 1870 organist and musical director of St. Thomas's Church, New York. His works include church music (a Te Deum, anthems, hymns, etc.); 'Warren's Hymns and Tunes, as Sung at St. Thomas's Church' (1888); piano pieces, etc. *Ref.*: VI. 497. (3) **Samuel Prowse** (1841-1915): b. Montreal; d. New York; was a pupil of Haupt, Gustav Schumann and Wieprecht in Berlin; organist successively of All Souls', Trinity and Grace (1868-74 and 1876-94) churches in New York. He has regularly given organ recitals in Trinity Church and promoted the cause of good organ music; composed

sacred vocal works, choruses, organ and piano pieces. (4) **Richard Henry** (1859-): b. Albany, N. Y.; pupil of his father, **GEORGE WILLIAM W.** (Mus. D.), P. A. Schaecker, etc.; also studied in Europe; successively organist and musical director of the Church of St. John the Evangelist, Reformed Episcopal, All Souls', St. Bartholomew's and Church of the Ascension (since 1907), New York; composer of a cantata with orch., church anthems and services, 3 operettas, 'Ingala,' 1880; 'All on a Summer's Day,' 1882; 'Magnolia,' 1896; an opera, 'Phyllis,' 1897; string quartet, songs, etc.

WARRUM, Helen: b. Washington, D. C.; studied in New York with Saenger; sang with the Chicago Opera Company, 1912.

WARTEL (1) **Pierre-François** (1806-1882): b. Versailles, d. Paris; studied at the Conservatoire and at Chorons's Institute for Church Music; tenor at the Opéra, concert singer throughout Europe; then singing teacher in Paris (teacher of Trebelli, etc.). (2) **Atala Thérèse, née ADRIEN** (1814-1865): b. Paris, d. there; wife of (1); pianist and teacher at the Conservatoire; author of an analysis of Beethoven's piano sonatas. (3) **Emil:** son of (1) and (2); singer at the Lyrique; established a school.

WARWICK (also **Warrock**) (1) **Thomas** (16th-17th cent.): organist at Hereford Cathedral and the Chapel Royal; composer of anthems, church music, etc. (2) **Giula** (d. 1904): pianist and operatic singer; teacher of singing at Guildhall School of Music and in her own academy.

WASENUS, C. G. (19th cent.): Finnish composer. Ref.: III. 100.

WASHINGTON (1) **George.** Ref.: IV. 33f, 79. (2) **Booker T.:** contemp. American educator. Ref.: (quoted) IV. 298.

WASIELEWSKI, Joseph W. von (1822-1896): b. Gross-Leesen, near Danzig, d. Sondershausen; violinist; private pupil of David at Leipzig; also studying at the Conservatory under Hauptmann and Mendelssohn, 1843-46; joined the Gewandhaus orchestra, was critic for the *Signale* and wrote for the *Leipziger Zeitung* and the *Dresdener Journal*; was concert-master under Schumann at Düsseldorf, 1850-52; then conducted the New Choral Society at Bonn, till 1855; became municipal Musikdirektor at Bonn, 1869; wrote *Robert Schumanns Biographie* (1858), supplementary material to the same in *Schumanniana* (1884); *Die Violine und ihre Meister* (1869); *Die Violine im 17. Jahrhundert und die Anfänge der Instrumentalkomposition* (1874); *Geschichte der Instrumentalmusik im 16. Jahrhundert* (1878); *Das Violoncell und seine Geschichte* (1889); a biography of Carl Reinecke (1892), also many short articles. Among his compositions are

Herbstblumen, a set of 9 violin pieces; a Nocturne for violin with piano; the *Kaiserlied im Volkston* and other patriotic songs. Ref.: (cited) VI. 421, 422; VII. 122 (footnote).

WASSERMANN, Heinrich Joseph (1791-1838): b. Schwarzbach, near Fulda, d. Riehen, near Basle; studied with Spohr; violinist at Hechingen, Zürich, Donaueschingen; conductor of orchestras in Geneva and Basle; composed a string quartet and other chamber music, orchestral dances, pieces for guitar, etc.

WASSMANN, Karl (d. Schöneberg, Black Forest, 1902): violinist in the court orchestra and teacher at the Cons. in Karlsruhe; pub. *Entdeckungen zur Erleichterung und Erweiterung der Violintechnik* (2nd ed., 1901) and *Vollständig neue Violinmethode* (2 parts), also *Kritik der Lagenbezeichnungen*.

WATSON (1) **Thomas** (late 16th cent.): pub. 'Italian Madrigals Englished' (by L. Marenzio, some by Byrde), 1590; also a collection of sonnets (1581) and original poems ('England's Helicon,' 1614). (2) **John Jay** (1830-1902): b. Gloucester, Mass.; d. Boston; violinist and conductor. (3) **William Michael** (pseudonym **JULES FAYRE**) (1840-1889): b. Newcastle-on-Tyne, d. E. Dulwich; founded school of music in London (1883); wrote a cantata, part-songs and piano pieces. (4) **Henry:** collected a musical library, especially rich in English gamba music of the 16th and 17th centuries, which he bequeathed to the city of Manchester.

WATT, Isaac (18th cent.): pub. a collection of psalms in America, 1741. Ref.: IV. 29.

WEAVER, John (1673-1760): b. Shrewsbury, d. there; teacher of dancing; published an English translation of Lefeuillet's *Chorégraphie* (1706) and 'A small treatise of time and cadence in dancing reduc'd to an easy and exact method,' also 'An essay toward an history of dancing' (1712), 'Anatomical and mechanical lectures upon dancing' (1721) and 'The History of Mimes and Pantomimes' (1728).

WEBB (1) **Daniel** (1735-1815): b. Taunton, d. Bath; author of 'Observations on the Correspondence between Poetry and Music' (1769), translated into German two years later and reprinted in 1803 in his 'Miscellanies.' (2) **George James** (1803-1887): b. Rushmore Lodge, near Salisbury, England, d. Orange, New Jersey; organist in Boston, where he was associated in the founding of the Academy (1836) and president of the Handel and Haydn Society. He was joint editor of 'The Music Library' and 'The Music Cabinet'; published several books on vocal technique and collections of glees, etc. Ref.: IV. 188. (3) **Frank Rush** (1851-): b. Covington, Maryland; studied at the New England Cons. and

in Indianapolis; organist, choirmaster, teacher and director in Lima and Ada, Ohio, and at Staunton, Va. He composed band, salon and church music.

WEBBE (1) **Samuel** (1740-1816): b. Minorca, d. London; chapel-master at the Portuguese Chapel, London, 1776; his works include many glees, 8 anthems, 8 antiphones for double choir, a Cecilian Ode, a concerto for harpsichord, a *Divertissement* for wind band, etc. *Ref.*: VI. 139f. (2) **Samuel J.** (1770-1843): b. London, d. there; son of (1); studied under his father and Clementi; organist at St. Patrick's Roman Catholic Chapel, Liverpool; later organist at the Spanish Embassy chapel and teacher at Kalkbrenner and Logier's School of Music. His works include *L'Amico del principiante*, glees, duets, hymn-tunes, etc.

WEBBER, Amherst (1867-): b. Cannes; studied in Oxford, Dresden and the Paris Conservatoire; *maestro al piano* at Covent Garden and at the Metropolitan Opera House, New York; composed a symphony (prod. Warsaw, 1904; Boston Symphony, 1905), also a 1-act comic opera, *Fiorella*, produced in London, small vocal pieces, etc.

WEBER (1) **Georg** (16th cent.): b. Weisenfels, where he was cantor before and after studying at Leipzig Univ. (ca. 1554). He was a pioneer in his work; wrote a year's series of *Geistliche Deutsche Lieder und Psalmen* (1588 and 1596), also *Teutsche Psalmen Davids mit 4-6 St.* (1568 and 1569). (2) **Bernhard Christian** (early 18th cent.): organist at Tennstedt, Thuringia; wrote *Das wohltemperierte Klavier oder Fugen und Präludien durch alle Töne und Semitonia sowohl Tertium majorem oder UTREMI verlangend als Tertium minorem oder REMIFA* (MS.). Though dated 1869 it was probably written after Bach's 'Well-Tempered Clavichord.' It is preserved in the Brussels Cons. Library. (3) **Friedrich August** (1753-1806): b. Heilbronn, where he was a physician and amateur musician; composed 2 operettas, 2 oratorios, many cantatas for chorus and orch., symphonies, chamber music, sonatas for piano, 4 hands, etc. (4) **Bernhard Anselm** (1766-1821): b. Mannheim, d. Berlin; pianist, pupil of Abbé Vogler, Einberger and Holzbauer; toured as a concert performer on Röllig's *Xanorphaica*; musical director of the Grossmann opera troupe at Hanover from 1797, travelled with Abbé Vogler to Stockholm in 1790, and in 1792 became Kapellmeister of the Königstädter Theater, Berlin, and Royal Kapellmeister after its consolidation with the Italian Opera. He prod. operas, operettas, and melodramas. (5) **[Friedrich] Dionys** (1766-1842): b. Welchau, Bohemia, d. Prague; pupil of Abbé Vogler; founder and first director of the Prague Conservatory, 1811; composer of operas, 18 cantatas, masses,

military marches, a sextet for 6 trombones, quartets for 4 cornets, numerous popular quadrilles, etc. Also wrote *Allgemeine theoretische Vorschule der Musik* (1828) and *Theoretisch praktisches Lehrbuch der Harmonie und des Generalbasses* (1830-34). *Ref.*: III. 168. (6) **Gottfried** (1779-1839): b. Freinsheim, near Mannheim, d. Kreuznach; practiced law at Mannheim, Mayence, and Darmstadt, where he was State Attorney from 1832; amateur pianist, flutist, and 'cellist; conducted a music society and founded the Cons. at Mannheim, was opera director at Mayence; studied the theories of Marburg, Kirnberger, Vogler, Knecht, etc., and published *Versuch einer geordneten Theorie der Tonsetzkunst* (3 vols., 1817-21), translated into English by Warner (Boston) and Bishop (London, 1851), introducing the system of indicating chords by capitals (major) and small letters (minor), seventh chords by adding a superior 7 (G⁷), etc.; also wrote *Über chronometrische Tempobezeichnung* (1817); *Beschreibung und Tonleiter der G. Weberschen Doppelposaune* (1817); *Allgemeine Musiklehre* (1822); *Die Generalbasslehre zum Selbstunterricht* (1833); also many essays on acoustics, etc., in the *Allgem. musikalische Zeitung* and his own *Cäcilia* (founded at Mayence, 1824). He composed masses, a Requiem, and a Te Deum (all with orch.); part-songs and songs, variations for guitar and 'cello, a trio, a piano sonata, etc. (7) **Carl Maria [Friedrich Ernst]**, **Freiherr von** (1786-1826): b. Eutin, Oldenburg, d. London; came of a musical family, being Mozart's first cousin by marriage. His father was the director of a travelling dramatic troupe. He studied piano under his step-brother Fritz, a pupil of Joseph Haydn, at Hildburghausen, 1796, was chorister in the cathedral at Salzburg, 1797; studied singing at Munich under Valesi, 1798-1800; composition under Kalcher. In 1799 he wrote his first opera, *Die Macht der Liebe und des Weins*, the MS. of which was later burned by accident. In 1800 he produced *Das Waldmädchen* with success in Freiberg; then went to Vienna, 1803, where he studied the great masters under Abbé Vogler; became Kapellmeister of the Breslau Stadttheater, 1804-06; music intendant to Duke Eugen of Württemberg till 1807; then private secretary to Duke Ludwig at Stuttgart and music master to his children. His *Silvana* was produced at Frankfurt in 1810, and *Abu Hassan*, a comic 1-act Singspiel, at Munich, 1811. After a concert tour of the larger cities in 1811, W. was appointed Kapellmeister at the National Theatre, Prague, 1813; the King of Saxony called him to Dresden to reorganize the Royal Opera in 1816; and during his stay there *Der Freischütz* was produced in Berlin, 1821, with such tremendous success that

he became at once a national figure. *Freischütz* was technically a Singspiel. *Euryanthe*, a full-fledged romantic opera (*durchkomponiert*), followed in Vienna, in 1823. Besides these he wrote 'Oberon' for London, in 1826; produced it himself with little success, and died before he could return to Germany. An earlier work, *Rübezahl*, begun in Breslau, was not completed, but the revised overture was brought out as *Der Beherrscher der Geister*; another fragment, *Die drei Pintos*, was later completed by Mahler after W.'s sketches (Leipzig, 1888). He also wrote the music to Wolff's *Preciosa*, consisting of an overture, 4 choruses, 1 song, 3 melodramas and dances; also music to Schiller's *Turandot*, Gehe's *Heinrich IV* and other plays. His other vocal works include the cantata *Der erste Ton*, for declamation, chorus and orchestra (1808); cantata *Kampf und Sieg* (1815); the hymn *In seiner Ordnung schafft der Herr* (1812); *Natur und Liebe*, a cantata for 2 sopranos, 2 tenors and 2 basses, with piano (1818); 2 masses, 2 offertories, 19 part-songs for male voices; four scenes and arias for soprano with orchestra, *Misera me* (1811); *Ah, se Edmondo rosse l'uccisor*, for Mèhul's *Helène* (1815); *Non paventar, mia vita*, for Inez de Castro (1816); and *Was sag ich? Schaudern macht mich der Gedanke*, for Cherubini's *Lodoiska*, besides many songs, etc. W.'s instrumental works include 2 symphonies, both in C; Jubel-Ouverture; 2 clarinet-concertos; concertino for clarinet; bassoon concerto; *Adagio e rondo ungarese* for bassoon with orch.; concertino for horn; *Romanza siciliana* for flute with orch.; variations for viola, potpourri for 'cello, etc., with orch.; quintet for clarinet and strings; 7 variations and grand duo concertant for clarinet and piano. FOR PIANOFORTE: 2 concertos, in C and E flat; *Konzertstück* with orch., in F min.; 6 sonatas for piano and violin; 9 variations on a Norwegian air, for piano and violin; 4 piano sonatas; 4-hand sonata; trio for piano, flute, and 'cello, op. 63; piano quartet in E-flat; *Momento capriccioso* in B-flat; Polonaise in E-flat, op. 21; *Rondo brillant* in E-flat, op. 62; *Aufforderung zum Tanze* in D-flat, op. 65; *Polacca brillante* in E, op. 72; 12 *Allemandes*, op. 4; 6 *Ecossaises*; 18 *Valses favorites de l'impératrice de France*; several sets of Variations (6 on an original theme in C, op. 2; 8 on 'Castor and Pollux,' in F, op. 5; 6 on 'Samori,' in B-flat, op. 61; 7 on *Vien qua Dorina bella*, in C, op. 7; 7 on an orig. theme in F, op. 9; 9 on a Norwegian theme in D min. with violin, op. 22; 7 on *Silvana*, in B-flat, op. 33; 7 on 'Joseph,' in C, op. 28; 9 on *Schöne Minka*, in C, op. 40; 7 on a Gypsy air, in C); also for 4 hands, 6 *petites pièces faciles*, op. 3; 6 pieces, op. 10; and 8 pieces, op. 60. Ref.: For life and works see II.

234ff, 238ff, 302; songs, V. 227ff; choral works, VI. 147ff; piano compositions, VII. 183ff, (*Preciosa* transcription) 296; clarinet compositions, VII. 602ff; orchestral works, VIII. ix, x, xii, 102f, 231f; operas, IX. 190ff; mus. ex., XIII. 223, 231; portrait, II. 240; birthplace illus., II. 372; MS. facsimile, IX. 194. (8) **Edmund von** (1786-1828): b. Hildesheim, d. Würzburg; stepbrother of Carl Maria von W., was an able composer and conductor, functioning successively at Cassel, Berne, Lübeck, Danzig, Königsberg, Cologne, etc. (9) **Ernst Heinrich** (1795-1878): b. Wittenberg, d. Leipzig, where he was professor of physiology at the Univ.; wrote *De aure et auditu hominis et animalium* (1820); and, with his brother WILHELM EDUARD W. (1804-1891, professor at Göttingen), *Die Wellenlehre* (1825); also essays on acoustics in Schweizer and Poggendorff's *Annalen*, and G. Weber's *Cäcilia*. (10) **Wilhelm Eduard**: the celebrated German physicist (1804-1831), professor at Göttingen; wrote, among other things, a number of short studies in acoustics, pub. partly in Gottfried Weber's *Cäcilia*, partly in the *Annalen* of Schweizer and Poggendorff. (11) **Franz** (1805-1876): b. Cologne, d. there; pupil of B. Klein at Berlin, organist of the Cologne Cathedral; also cond. of the Männergesangverein; composed Psalm 57 and numerous male choruses, including *Kriegsgesang der Rheinpreussen*. (with orch.). (12) **Johann Christian**. See WEBER. (13) **Johannes** (1818-1902): b. Brumath, Alsace, d. Paris; was secretary to Meyerbeer, and music critic of the *Temps* (Paris), 1861-95; also wrote a treatise on modulation, an Elementary Harmony, a Musical Grammar; also *La situation musicale en France* (1884), *Les illusions musicales et la vérité sur l'expression* (2nd ed., 1899), and *Meyerbeer, notes et souvenirs d'un de ses secrétaires* (1898). (14) **Karl Heinrich** (Kyryll Eduardovich) (1834-): b. Frankenberg, near Chemnitz, went to Riga, 1839; studied at Leipzig Cons. with Mendelssohn, etc.; teacher in Minsk, Riga, Moscow Cons. and Alexander Inst., Tamboff; director of the Imp. Russian Musical Soc., Sara-toff division, 1877-81, Tamboff division since 1899. Pub. a book on the present state of music instruction in Russia (1885) and 2 treatises on piano teaching, which has gone through several editions. (15) **Georg Victor** (1838-): b. Ober-Erlenbach, Upper Hesse; pupil of Schrems, Ratisbon; took holdy orders in 1863; authority on organ building and Gregorian chant; Kapellmeister of Mayence Cath., 1866, where his choir gave notable concerts of a cappella music of the 15th-16th centuries under his direction. He wrote *Manuale cantus ecclesiastici juxta ritum S. Rom. ecclesiae* (1878); *Orgelbuch zum Mainzer Diöcesan-Gesangbuch* (1880); *Über*

Sprachgesang (1883); *Über Orgeldispositionen* (1890); *Die Verbesserung der Medicae* (1901); also articles in various journals; composed masses, motets, psalms, etc. (16) **Gustav** (1845-1887): b. Münchenbuchsee, Switzerland, d. Zürich; studied at Leipzig Cons. and with Vincenz Lachner at Mannheim, later also with Tausig at Berlin; conductor at Aarau and Zürich in 1870, where he became also organist at St. Peter's, teacher at the Cons., and cond. of the Harmonie. He composed a symphonic poem, *Zur Iliade*, prod. by Liszt at the Beethoven Festival, 1870; a piano sonata, five duets for soprano and alto, 4-hand piano waltzes, piano quartet, piano trio, Elegies for piano, 5 Idyllen for piano, violin sonata, a number of other piano pieces, including easy ones for young people; choruses and choral arrangements of old German songs; contributed to Vol. II of Heim's coll. of male choruses; edited the *Schweizerische Musikzeitung* for some years. (17) **Miroslav** (1854-1906): b. Prague, d. Munich; violinist; toured and played before the Emperor of Austria at 10; studied with Blazek at the Prague Organ School, also at the Cons.; concert-master at Darmstadt in 1875, where he also organized a quartet; first concert-master of the Royal Orch. at Wiesbaden, and second conductor at the opera till 1893; then Royal concert-master and leader of a string quartet in Munich; composed music to Fels' *Olaf* (1884), and Schulte's *Prinz Bibu*; a ballet, *Die Rheinitze* (Wiesbaden, 1884); 2 light operas; 2 orchestral suites; septet for violin, viola, cello, clarinet, bassoon, and 2 horns; 2 string quartets, etc. (18) **Wilhelm** (1859-): b. Bruchsal, Baden; pupil of Stuttgart Cons., teacher at the Augsburg School of Music, and its director from 1905 (Royal professor); also conductor of the Oratorio Society; translated the texts of, and prod. for the first time in Germany, the choral works of Gabriel Pierné and Enrico Bossi; was made officer of the French Academy. He conducted the Beethoven Festival of 1908, etc., and wrote *Beethovens Missa solemnis* (2nd ed., 1903), *Händels Oratorien, übersetzt und bearbeitet von Fr. Chrysander* (1898, 1900, 1902); composed 2 books of *Landknechtslieder*.

WEBER, Anton von: contemporary Viennese composer of ultra-modern tendency; pupil of Arnold Schönberg. Ref.: V. 345; VI. 353.

WECKER, Georg Kaspar (1632-1695): b. Nuremberg, d. there; studied with Kindermann and his successor as organist of the Ägidienkirche; predecessor of his pupil Pachelbel at St. Sebaldus', 1686. Of his compositions only one fugue has been preserved, though he published 18 sacred concerti for voices and instruments for the fes-

tival days of the entire year ad lib. (1695).

WECKERLIN, Jean Baptiste Theodore (1821-1910): b. Gebweiler, Alsatia, d. there; studied singing under Ponchard and composition under Halévy at the Paris Cons., producing a heroic symphony, *Roland*, 1874. On leaving the Conservatoire in 1849 he gave music lessons, took part with Seghers in the direction of the *Société Sainte-Cécile*. He became assistant librarian to the Conservatoire, 1869, succeeding Félicien David as librarian in 1876, also custodian of the archives of the Société des compositeurs de musique. He has won distinction as a composer of grand choral works, such as the oratorio, *Le jugement dernier*; the cantatas, *L'Aurore* and *Paix, charité, grandeur* (Opéra, 1866), 25 choruses for girls' voices, *Soirées parisiennes* for mixed chorus, etc., the symphonic ode *Les Poèmes de la mer* (1860); *L'Inde, Symphonie de la forêt*, 1-act comic opera *L'organiste dans l'embarras* (1853), which was performed 100 times in the Théâtre Lyrique, followed by a number of salon operas, 2 operas in Alsatian dialect (prod. Colmar), and in 1877 the 1-act operetta *Après Fontenay* (Théâtre Lyrique). His book, *Histoire de l'instrumentation depuis le seizième siècle jusqu'à l'époque actuelle* won the gold medal of the Academy in 1875, and his collections of folk-songs have gained world-wide acceptance. They include *Echos du temps passé* (3 vols.), *Echos d'Angleterre* (folk-songs with piano, 1877), *Chansons et rondes populaires* (children's songs with piano), *Les poètes français mis en musique* (1868), *Chansons populaires des provinces de la France* (with Champfleury), *La chanson populaire* (1886), *Musicaena* (3 vols., 1877, 1890 and 1899), *L'ancienne chanson populaire en France* (1887), *Chansons populaires du Pays de France* (2 vols., 1903). Ref.: V. 107.

WECKMANN, Matthias (1621-1674): b. Oppershausen, Thuringia, d. Hamburg; studied with Heinrich Schütz, who brought him to Hamburg, 1637; court organist of the prince-elector at Dresden, 1641; court organist of the crown prince of Denmark, at Copenhagen, 1642; organist of the Jacobikirche, Hamburg, 1655; where he founded the *Collegium musicum*, which ceased to exist after his death, however; composed considerable clavier music.

WEDEKIND, Erika (1869-): b. Hanover; studied at the Dresden Conservatory (Orgel); operatic and concert coloratura soprano, engaged at the Dresden court opera, 1894-1909; then member of Berlin Comic Opera.

WEEBER, Johann Christian (1808-1877): b. Warmbronn, Württemberg, d. Nürtingen; teacher of music at Stettin and Nürtingen; Royal Musikdirek-

tor, founder and director of the Swabian Vocal School for Teachers; collected school songs, church choruses, etc.; composed male choruses, works for organ and pianoforte.

WEED, Marion: b. Rochester, N. Y.; operatic soprano; sang at New York Metropolitan Opera House, 1903-4.

WEEKES, Thomas (late 16th-early 17th cent.): organist at Winchester, 1600, later at Chichester cathedral; published 3- to 6-part madrigals (1597, repub. by E. J. Hopkins, 1843), 5- to 6-part ballets and madrigals (1598), 6-part madrigals (1600); also a collection of 'Ayres and phantastische Spirites' for 3 voices (1618), and single pieces pub. in 'The Triumphs of Diana,' Barnard's 'Church Music' and Leighton's 'Teares.' *Ref.*: VI. 75.

WEGELER, Franz Gerhard (1765-1848): b. Bonn, d. Coblenz; at 19 professor of medicine at Bonn University, later physician in Coblenz, friend of Beethoven and husband of Eleanore von Breuning; pub. with Ferd. Ries *Biographische Notizen über Ludwig von Beethoven* (1638; suppl., 1845; repub. 1908; also Dutch and French), important for information on Beethoven's youth. *Ref.*: II. 148, 151.

WEGELIUS, Martin (1846-1906): b. Helsingfors, d. there; pupil of Rudolf Bibl, Vienna, and Richter and Paul, Leipzig; conductor of the Finnish Opera at Helsingfors from 1878, also of a musical society and director of a Cons. there. He wrote an overture, *Daniel Hjort*; a *Rondo quasi fantasia* for piano and orch.; a Christmas cantata; a festival cantata, 'The Sixth of May'; a ballade for tenor solo with orch.; a *Mignon*, for soprano solo with orch.; a Christmas cantata, piano pieces and songs; pub. a *Harmony* (in Swedish), and an outline of musical history, etc. *Ref.*: III. 100, 102.

WEHLE, Karl (1825-1883): b. Prague, d. Paris; studied with Moschelles and Kullak; piano virtuoso; toured through Asia and America; lived chiefly in Paris, where he pub. brilliant piano music, including a sonata, 2 tarantellas, impromptus, ballades and nocturnes, etc.

WEHRLE, Hugo (1847-): b. Donaueschingen; studied at the Leipzig Cons. and in Paris; in boyhood a member of the Kalliwoda Quartet, violinist in the Weimar court orchestra, 1865, second concert-master in the Stuttgart court orchestra; retired to Freiburg on account of nervous affection. His compositions are solo pieces for the violin, songs and male choruses; also published collections of old works for his violin, and 32 *Spinnlieder* (including 7 by himself).

WEICHLER, Maximilian: flutist in the Gewandhaus orchestra; author of a text-book for the flute (pub. 1898).

WEICHSEL, Elisabeth. See BILLINGTON.

WEIDIG, Adolf (1867-): b. Hamburg; studied with Riemann at the Hamburg Conservatory and with Rheinberger in Munich; teacher of music in Chicago from 1892; co-director of the American Conservatory. His compositions include chamber music (trio) and orchestral works ('3 Episodes'), pieces for violin, cello and piano, and songs.

WEIDINGER, Anton (17th-18th cent.): court trumpeter in Vienna; constructed the bugle-horn in 1801.

WEIDT (1) **Heinrich** (1828-1901): b. Coburg, d. Graz; conductor of theatres at Zürich, Berne, Aachen, Cassel, Hamburg, Pesth, etc.; composed light operas, one grand opera, *Adelma*, operettas, male choruses and popular songs (*Wie schön bist du*, etc.). (2) **Karl** (1857-): b. Berne; conductor of singing societies at Klagenfurt and Heidelberg; favorite composer of male choruses.

WEIGL (1) **Joseph** (1766-1846): b. Eisenstadt, Hungary, d. Vienna; pupil of Albrechtsberger and Salieri; wrote his first opera, *Die unnütze Vorsicht*, at 16. The first to be performed, *Il pazzo per forza* (1788) was successful; after which, till 1825, he brought out 30 more, German and Italian, besides 20 ballets. The most popular, *Die Schweizerfamilie* (Vienna, 1809), is still performed, and nearly as high in public favor stood *Das Waisenhaus* (1818). W. also wrote 2 oratorios, many German and Italian cantatas, chamber music and songs. He was appointed second court Kapellmeister in 1825, after which he wrote little but church music, including many oratorios, 10 masses, cantatas, offertories, graduals; also some chamber music and vocal pieces. *Ref.*: IX. 119, 499.

(2) **Thaddäus** (1774-1844): b. Vienna, d. there; brother of (1); custodian of the Imperial library and owner of a music store; produced 5 operettas and 15 ballets. (3) **Karl** (1881-): b. Vienna; pupil of Zemlinsky, also studied at the Cons. and the Univ. (musical science; *Dr. phil.*, 1903); coach at the Vienna Court Opera, 1904-06; since then teacher and composer of a symphony, a symphonic fantasy, a string sextet, 3 string quartets, piano pieces, a *cappella* choruses, vocal quartets with piano, duets, and some 100 songs. (4) **Bruno** (1881-): b. Brünna, where he graduated from the High School and studied with Mojsisovics; composer of organ pieces, piano pieces, Psalm 144 for unison male chorus and organ, 3 male choruses; also a farce *Mandragola* (1912), a song cycle *Fasching*, for bar. and orch. (1911), an orch. serenade, and many shorter works. He pub. a *Handbuch der Violoncell-Litteratur* (1911), a *Geschichte des Walzers nebst einem*

Weigle

Anhang über die moderne Operette (1910), articles in newspapers, etc.

WEIGLE, Karl Gottlieb (1810-1882): b. Ludwigsburg, d. Stuttgart; in 1845 founded well-known firm of organ builders (**GEBRÜDER WEIGLE**) there; one of the first to adopt electric action.

WEIGMANN, Friedrich (1869-): b. Lauf, Nuremberg; studied with Thuille, Giehl and Rheinberger; began his career as conductor in 1894, active in Bremen, Berne, Riga, Ulm, Nuremberg, Gorizia; engaged at the Royal Theatre in Hanover, 1911. He has composed an opera, *Der Klarinettenmacher* (Hamburg, 1913), music to Goethe's *Faust*, other incidental dramatic music, choruses and orchestral compositions.

WEIL (1) **Heinrich** (1818-1909): b. Frankfurt, d. Paris; naturalized Frenchman; student of French languages, *Dr. ès lettres*, professor in Besançon and Paris, academician; wrote much on ancient music, incl. *Études de littérature et de rythmique grecques* (1902). (2) **Hermann**: contemp. operatic baritone, singing Wagnerian and other rôles in German opera houses and the Metropolitan, New York. *Ref.*: IV. 155.

WEINBERGER, Karl Rudolf (1861-): b. Vienna; composer of the operas *Pagenstreiche* (1888), *Der Adjutant* (1889), *Angelor* (1890), *Die Ulanen* (1891), *Lachende Erben* (1892), *Münchener Kindl* (1893), *Die Karlschülerin* (1895), *Prima Ballerina* (1895), *Der Schmetterling* (1896), *Die Blumen-Mary* (1897), 'Adam and Eve' (1899), *Der Wundertrank* (1900), *Die Diva* (1900), *Das gewisse Etwas* (1902), *Schlaraffenland* (1904), *Die romantische Frau* (1910), *Der Frechling* (1913), *Die Nachtprinzessin* (1914).

WEINER, Leo (1885-): b. Budapest; since 1903 teacher of theory at National Academy of Music in that city. He has composed various symphonic pieces (*Serenade*, *Humoresque*, for orchestra), a string quartet, a trio, piano pieces, and incidental dramatic music. *Ref.*: III. 197.

WEINGARTNER, [Paul] Felix [von] (1863-): b. Zara, Dalmatia; conductor and composer; studied at Graz with Remy and at the Leipzig Cons.; went in 1883 to Weimar and stayed with Liszt, who produced his first opera, *Sakuntala*; subsequently conductor at Königsberg, 1884, Danzig, 1885-87, Hamburg, 1887-89, and Mannheim, 1889-91; director of the Royal Opera, Berlin, 1891-98; conductor of the symphony concerts of the Royal Orchestra, Berlin, from 1891; conductor of the Kalm concerts, Munich, from 1898; director of the Vienna Opera, 1908-10; conductor of the Municipal Theatre, Hamburg, 1912-14; since 1914 Generalmusikdirektor in Darmstadt and conductor of the sym-

Weinmann

phony concerts of the Munich Konzertverein. His compositions include the symphonic poems *König Lear* and *Die Gefilde der Seligen*; 3 symphonies, a serenade for string orchestra, a violin concerto, a quintet for strings and 2 oboes; 3 string quintets, a piano sextet, a piano quintet (with clarinet), 2 violin sonatas; *Traumnacht* and *Sturmmythus*, for mixed chorus and orchestra; songs with piano and with orchestra; piano pieces; the operas *Malavita* (1886), *Genesius* (1893), *Orestes* (a trilogy, 1902), *Frühlingsmärchenspiel* (1908), *Kain und Abel* (1914); music to 'Faust' (1908); edited Weber's *Oberon*; author of *Die Lehre von der Wiedergeburt und Das musikalische Drama* (1895), *Über das Dirigieren* (1895), *Bayreuth 1876-1896* (1896), *Die Symphonie nach Beethoven* (1897), *Ratschläge für Aufführungen der Sinfonien Beethovens* (1906), *Musikalische Walpurgisnacht* (1907), *Akkorde* (1912) and *Erlebnisse eines Kgl. Kapellmeisters in Berlin* (1912); also revised the score of Wagner's *Holländer*, published Méhul's *Joseph* with recitatives (1909), and is engaged on complete editions of the works of Berlioz and Haydn. *Ref.*: III. viii, xi, xii, 113, 243, 244, 267; IV. 184, 186; VIII. 411f; IX. 432.

WEINLIG (Weinlich) (1) **Christian Ehregott** (1743-1813): b. Dresden, d. there; organist; pupil of Homilius at the Kreuzschule; organist of the Reformed Church, Leipzig, Frauenkirche, Dresden, and in 1785 successor to Homilius as cantor of the Kreuzschule; pub. a book of clavier pieces, 2 books flute sonatas, also left oratorios, passions, cantatas, etc. (MS.). (2) **Christian Theodor** (1780-1842): b. Dresden, d. Leipzig; pupil of Padre Mattei at Bologna, etc.; cantor at the Kreuzschule, Dresden, 1814-17; cantor of the Thomaskirche, Leipzig, 1823; theory teacher of distinction, among his pupils being Richard Wagner. He pub. a *Deutsches Magnificat* (soli, chorus, and orch.); vocalises for voices of different ranges, also for 2 sopranos; and *Anleitung zur Fuge für den Selbstunterricht* (2nd ed., 1852). *Ref.*: II. 404; IX. 259.

WEINMANN, Karl (1893-): b. Vohenstrauß, Upper Palatinate; studied music in an ecclesiastical institute at Ratisbon, where he later became musical prefect; later *Magister choralis* in the theological *Konvik*t at Innsbruck; became priest in Berlin, and *Dr. phil.* in Freiburg, Switzerland; Kapellmeister at the Collegiate Church in Ratisbon and instructor in musical history and aesthetics at the Ratisbon Church Music School, its director since 1910 and director of the episcopal library since 1909; also president of the commission of the *Allgem. in'er deutscher Cäcilienverein*. He wrote *Das Hymnarium Parisense* (1905), *Kleine Geschichte der*

Kirchenmusik (1906; 2nd ed., 1913; English, 1910, and various other languages), and a monograph on Leonhard Paminger, and edits the 'German Church Music Annual' since 1908 and the *Musica sacra* since 1911; also editor of various graduals, offices, etc., in accordance with the *Editio Vaticana*. *Ref.*: (cited) VI. 20.

WEINWURM, Rudolf (1835-1911): b. Schaidldorf-on-the-Thaya, Lower Austria, d. Vienna; educated as chorister in the court chapel of Vienna; founder of a singing society in the University, 1858; director of the Vienna Singakademie, 1864, and of the Vienna Männergesangverein; inspector of the musical department of the Imperial Institute for Female Teachers. In 1880 he became Musikdirektor at Vienna University. He pub. *Allgemeine Musiklehre; Methodik des Gesangunterrichts*; composed male and mixed choruses.

WEINZIERL, Max, Ritter von (1841-1898): b. Bergstadt, Bohemia, d. Mödling, near Vienna; Kapellmeister at the Comic Opera and the Ringtheater, Vienna; director of the vocal academy there after 1882; produced the operettas *Don Quixote* (Vienna, 1879, with L. Roth); *Die weiblichen Jäger* (1880); *Moclemos* (1880); *Fioretta* (Prague, 1886); *Page Fritz* (Prague, 1889); also many choral works, songs and the oratorio *Hiob* (Vienna, 1870).

WEIS, Karel (1862-): produced several operas, one in Czechish ('As You Like It,' after Shakespeare, Prague, 1892; also German in Frankfurt, 1902, as *Die Zwillinge*), the rest in German (*Der polnische Jude*, Prague, 1901; *Die Dorfmusikanten*, 1904; *Der Sturm auf der Mühle*, Vienna, 1914), also an operetta, a vaudeville and a symphony.

WEISMANN, Julius (1879-): b. Freiburg, in Breisgau; pupil of Rheinberger, Bussmeyer, Dimmler, von Herzogenberg, Thuill; composer of a symphony, string quartet, trio, sonatas for violin, choral works with orchestra accompaniment, a sacred cantata, choruses, songs and piano pieces.

WEISS (1) **Sylvius Leopold** (1686-1750): b. Breslau, d. Dresden as chamber virtuoso; celebrated lutenist. (2) **Carl** (ca. 1738-1795): b. Mühlhausen (Thuringia), d. London; went to Rome with an English lord, later entered the private band of George III; wrote 6 symphonies, 10 quartets for flute and strings; trios for flutes. (3) **Carl** (b. 1777): son of (2), who in 1784 took him to England and, after study and travel on the Continent, he also settled there; wrote a concerto for flute, also trios, duos, and solos, and a 'New Methodical Instruction Book for the Flute.' (4) **Franz** (1788-1830): b. Silesia, d. Vienna; viola virtuoso; chamber musician to Prince Rasoumowsky at Vienna, member of the

Schuppanzich Quartet; wrote music for ballets, also wrote symphonies, overtures, concertantes for flute, bassoon and trombone with orch.; *Variations brillantes* for violin and orch.; a string quintet and 6 string quartets, duos for violins, for flutes and piano sonatas. (5) **Julius** (1814-1898): b. Berlin, d. there; violinist; pupil of Henning; pub. educational works for violin. He also taught, wrote criticisms and in 1852 succeeded to the music business established by his father (pub. instructive piano works by himself). (6) **(Schneeweiss) Amalie**. See JOACHIM. (7) **Johann** (1850-): b. Styria; prefect in the Graz boys' seminary; studied at the Ratisbon School of Church Music; teacher of choral singing at the clerical seminary, Graz; cathedral Kapellmeister there, 1884-91; then professor at the Univ., etc.; expert in organ construction; organist of note, co-editor of the *Gregorianische Rundschau* since 1902 and author of *Die musikalischen Instrumente in den heiligen Schriften des alten Testaments* (1895). (8) **August** (1861-): b. Deidesheim, Rhenish Palatinate; pupil of Raff at the Hoch Cons., Frankfurt; composer of a Gutenberg Hymn for male chorus and orch., violin romanza, piano pieces, etc. (9) **Joseph** (1864-): b. Kaschau, Hungary; pupil of Liszt and Volkmann; professor of piano at St. Petersburg Cons., 1891-93; composer of virtuoso pieces for piano.

WEISSBECK, Johann Michael (1756-1808): b. Unterlaimbach, Swabia, d. Nuremberg, as cantor and organist of the Liebfrauenkirche; pub. *Protestationsschrift oder exemplarische Widerlegung einiger Stellen und Perioden der Kapellmeister Vogler'schen Tonwissenschaft und Tonsetzkunst* (1783); an answer to Knecht's defense of Vogler (1802); also *Über Herrn Abt Voglers Orgel-Orchestrion* (1797); *Etwas über Herrn Gottlob Türks wichtige Organistenpflichten* (1798); and other satirical pamphlets on Vogler, Rösler and Hassler.

WEISSE, Christian Felix (1726-1804): b. Annaberg, d. Leipzig; well-known poet and writer for young people, of interest to the musical world on account of his part in the production of the Singspiel, having written the text for many of Hiller's productions, published in 2 vols., with a preface by W. (1777). He has also written the words of many of Hiller's songs (*Lieder für Kinder*, 1779). *Ref.*: IX. 79, 81.

WEISSENBAACH, Aloys (18th-19th cent.): author of text of Beethoven's *Der glorreiche Augenblick*. *Ref.*: VI. 145.

WEISSENSEE, Friedrich (ca. 1560-1622): b. Schwerstedt, Thuringia, d. Altenweddingen; school rector in Gessesse and Magdeburg, then clergyman

Weissheimer

in Altenweddingen; ranks high as musician among his German contemporaries, being a follower (perhaps pupil) of the great Venetians; pub. *Opus melicum*, containing 72 4- to 12-part motets.

WEISSHEIMER, Wendell (1838-1910): b. Osthofen, d. Nuremberg; was pupil of Leipzig conservatory; in 1866 theatre conductor in Würzburg; then in Mayence; taught music in Strassburg; and finally devoted himself altogether to composition and literary work. He has written two operas, *Theodor Körner* (1872), *Meister Martin* (1879), a cantata, several songs and *Erlebnisse mit Richard Wagner, Franz Liszt und vielen anderen Zeitgenossen, nebst deren Briefen* (1898).

WEISSMANN, Adolph (1873-): b. Rosenberg, Upper Silesia; studied in Breslau, Innsbruck, Florence, Berne, and lives in Berlin; active as a music critic and musical author. He wrote *Berlin als Musikstadt* [1740-1911] (1911); *G. Bizet* (1907), and *Chopin* (Berlin, 1912).

WEIST-HILL (1) **Thomas Henry** (1830-1891): b. London, d. there; studied at the Royal Academy of Music; concert violinist in London, America and Europe; conductor in London and principal of the Guildhall School of Music. (2) **Ferdinand**: son of (1), studied at Brussels Conservatoire, violinist in London. (3) **Thomas**: son of (1), studied at the Royal College of Music; London 'cellist of repute.

WEITZMANN, Carl Friedrich (1808-1880): b. Berlin, d. there; studied violin with Henning, theory with Klein, also with Spohr and Hauptmann in Cassel; chorus-master and violinist at the Riga theatre, 1832, founded the Liedertafel with Dorn; chorus-master at Reval; leader of the Imp. Orchestra at St. Petersburg, and music director of St. Ann's Church, 1836; teacher of composition in Berlin after 1848. He prod. the operas *Räuberliebe*, *Walpurgisnacht*, and *Lorbeer und Betelstab* at Reval; wrote for piano 2 books of canonic 'Riddles' (4 hands); 2 books of contrapuntal studies; 1800 preludes and modulations and 3 books of *Valses nobles*; also sacred songs for mixed chorus, songs with piano, and pub. a number of special studies on harmony, Greek music, etc., also *Harmoniesystem* (1860), *Die neue Harmonielehre im Streit mit der alten; Geschichte des Klavierspiels und der Klavierliteratur* (1863, as Part III of the Lebert-Stark piano method; 2nd ed. printed separately with a history of the piano added [Engl. transl., New York, 1893]; 3rd German ed. by Max Seiffert [a new work entirely], Leipzig, 1899), and *Der letzte der Virtuosen* [Tausig], 1868. 'Weitzmann's Manual of Musical Theory,' by E. M. Bowman (New York, 1877), is a full exposition of his method. *Ref.*: (cited) VII. 137.

Welsh

WELCH, J. Bacon (1839-): b. Northampton; English singing teacher.

WELCKER, Peter (18th cent.): founder of a London music publishing house in Gerard Street, St. Ann's, Soho, before 1764, which by 1773 had already produced 500 works. Many products of the Mannheim school, other chamber music and operas were among its publications. The house was located successively at 9 Haymarket, opposite the Opera (J. Blundell), and in Coventry Street (John Welcker). W.'s son **John** and his son-in-law, **JAMES BLUNDELL**, inherited the business, which existed at least till 1785.

WELDON (1) **John** (1676-1736): b. Chichester, England, d. London; pupil of John Wilton, and of Purcell; organist of New College, Oxford; Gentleman Extraordinary of the Chapel Royal, succeeded Blow as organist there, 1708, and became second composer, 1715; later organist of St. Bride's, Fleet St., and St. Martin's-in-the-Fields; pub. some anthems, 3 books of songs, and wrote a setting of Congreve's masque, 'The Judgment of Paris,' which won first prize (1700). (2) **Georgina (née Treherne)** (1837-): b. London; singer and writer; friend of Gounod and his hostess during his London sojourn; established a School of Singing in 1871 and lectured on music; pub. *La destruction de Polyeucte de Gounod* (1875); *Autobiographie de Charles Gounod* (only to 1857); 'Musical Reform' (1875) and 'Hints for Pronunciation in Singing' (1872).

WELLESZ, Egon (1885-): b. Vienna; studied under G. Adler, Carl Frühling, Arnold Schönberg (counterpoint) and Bruno Walter (composition); has written many monographs on musico-historical subjects, among them: *Renaissance und Barok* (1909) and *Cavalli und der Stil der venezianischen Oper* (Adlers Studien zur Musikwissenschaft, 1913). In 1911 he became teacher of musical history at the Vienna 'New Conservatory.' He has composed, after the manner of his teacher Schönberg, a string quartet, piano pieces and songs.

WELLINGS, Joseph Milton (1850-): b. Handsworth, near Birmingham, Eng.; composed popular songs; wrote 'The Dancing Master.'

WELLMANN (1) **Christian** (18th cent.): teacher of gymnastics in the Russian cadet corps, organizer of the Imperial ballet school. *Ref.*: X. 180. (2) **Friedrich Konrad** (1870-): b. Waren, Mecklenburg-Schwerin; writer on local musical history in Bremen.

WELS, Charles (1825-): b. Prague; studied with Tomaschek; court pianist in Poland; concert pianist and teacher in New York; composer of a concert overture, a concerto for the piano, an orchestral suite, etc.

WELSH, Thomas (1770-1848): b. Wells, Somerset, d. Brighton; basso,

and vocal teacher; chorister in Wells Cathedral; studied under J. B. Cramer and Baumgarten; début in opera, London, 1792; sang in oratorio at the Haymarket, 1796; Gentleman of the Chapel Royal; pub. 'Vocal Instructor, or the Art of Singing' (1825); piano sonatas (1819); glees, duets and part-songs, and dramatic pieces. His wife and pupil, **Mary Anne, née Wilson** (1802-1867), was a famous soprano in opera and concert; début at Drury Lane in *Arne's Artaxerxes*, 1821.

WELTI, Heinrich (1859-): b. Wettingen, Switzerland; studied philology and literary history in Munich, Zürich and Paris (*Dr. phil.*, Munich, 1882); later music critic in Munich and Berlin, now in Switzerland; writer of a biography of Gluck and many articles on dramatic history for the *Allgemeine Deutsche Biographie*, *Vierteljahrsschrift für Musikwissenschaft*, etc. He married the singer Emilie Herzog.

WENCK, August Heinrich: violinist; studied with Benda; lived in Paris, 1786, and in Amsterdam, 1806; composer of piano sonatas and violin and piano pot-pourri; inventor of the metronome (1798).

WENCKEL, Johann Friedrich Wilhelm (1734-1792): b. Niedergebrä, near Nordhausen, d. Ulzen; studied with C. P. E. Bach, Kirnberger and Marpurg; wrote sonatas and other pieces for clavier, duets for the flute and a polemic against Quantz.

WENDEL, Ernst (1876-): b. Breslau; studied with Wirth, Joachim, Sacco and Bargiel; violinist in the Theodore Thomas orchestra in Chicago, 1896; director of the concerts of the Musikverein at Königsberg, 1898; conductor of the Bremen 'Philharmonie,' 1909, and the Musikalische Gesellschaft in Berlin; composed male choruses with orchestra.

WENDLAND, Waldemar (1873-): b. Liegnitz; for a time pupil of Humperdinck, now devoting himself to composition in Berlin. He has written songs, 2 pantomimes, and 3 operas, *Das kluge Felleisen* (1909), *Das vergessene Ich* (1911), and *Der Schneider von Malta* (1912); also a grand opera, *Peter Sukoff*.

WENDLING (1) **Johann Baptist** (1720-1797): b. Alsatia, d. Munich; flutist of the Mannheim Orchestra, 1754-78, with which he moved to Munich; composed concertos, quartets, also flute duos, etc., for flute and strings, also flute duos. (2) **Dorothea, née Spurni** (1737-1811): b. Stuttgart, d. Munich; wife of (1); distinguished in Munich as a singer. (3) **Auguste Elisabeth** (d. 1794): the wife of the violinist (1766-78) of the Mannheim Orchestra, **Karl W.**; also a favorite singer in Mannheim and Munich. (4) **Karl** (1857-): b. Frankenthal, Rhenish Palatinate; student and later

teacher at the Leipzig Cons.; court pianist to the Prince of Waldeck, professor, 1909; also performer on the Jankó keyboard.

WENDT (1) **Johann Gottlieb [Amadeus]** (1783-1836): b. Leipzig, d. Göttingen as professor of philosophy; pub. *Rossini's Leben und Arbeiten* (Leipzig, 1824); *Über die Hauptperioden der schönen Kunst* (Leipzig, 1831), and essays (1807-90). (2) **Ernst Adolf** (1806-1850): b. Schwiebus, Prussia, d. Neuwied, where he taught in the Teachers' Seminary; studied with Zelter, Klein and A. W. Bach in Berlin; pub. compositions for organ, piano with orchestra, a piano trio and a 4-hand sonata. (3) **Eduard** (1807-1890): b. Berlin, d. Magdeburg; violinist and quartet-player; co-founder of the Tonkünstler-Verein, Magdeburg; pub. string quartets.

WENNERBERG, Gunnar (1817-1901): b. Lidköping, d. Castle of Leckö; Swedish government official; poet and composer in his youth; wrote 'Freedom Songs' (1848); 30 humorous duets for baritone and bass, 40 psalms for solo; choruses, songs, an oratorio; his collected works published in 4 vols., 1881-85.

WENZEL (1) **Ernst Ferdinand** (1808-1880): b. Walldorf, near Löbau, d. Bad Kösen; studied philosophy in Leipzig, where he was a piano pupil of Wieck; taught at the Conservatory there from 1843, when he became intimate with Mendelssohn; contributed to the 'Neue Zeitschrift' during the editorship of his friend Schumann. (2) **Leopold** (1847-): b. Naples; studied at the Royal Conservatory there; conductor in Naples, Marseilles and Paris; produced operettas in Paris, ballets there and in London, where he settled, 1889.

WENZEL OF SAMTER (Szamotulski, Seamotulinus) (ca. 1525-1572): b. Samter, d. Cracow; Polish church composer (motets and songs).

WERBECKE, Gaspar van. See Addenda under GASPAR.

WERCKMEISTER, Andreas (1645-1706): b. Beneckenstein, d. Halberstadt; as organist of the Martinskirche from 1696; comp. violin pieces, *Musikalische Privatlust* (1689); wrote many books during the years 1681-1707, on theory of music, composition, figured bass, organ testing, a description of the celebrated Grüning court-organ, also the earliest treatise on equal temperament called *Musikalische Temperatur oder deutlicher und wahrer mathematischer Unterricht, wie man durch Anweisung des Monochordi ein Clavier, sonderlich die Orgelwerke, Positive, Regale, Spinetten und dergleichen wohltemperirt stimmen könne* (1691).

WERDER. See SCHNEIDER (4).

WERKENTHIN, Albert (1842-1914): b. Berlin, d. there; student, later teacher, at the Stern Conservatory;

Wermann

taught at the Kullak Academy and founded a school of music of his own, which he conducted till 1892; critic of the *Volkszeitung*, author of '*Die Lehre vom Klavierspiel, Lehrstoff und Methode*' (3 vols., 1889; 2nd ed., 1897).

WERMANN, Friedrich Oskar (1840-1906): b. Neichen, near Trebsen, Saxony, d. Oberloschwitz, near Dresden; organist and composer; studied at the Leipzig Cons. with Hauptmann, Richter and Reinecke; conductor and organist at Wessering and Neufchâtel, and professor in the music school of the latter city; later teacher in the Royal Seminary, Dresden, where he became organist of 3 churches and cantor of the Kreuzschule. His compositions include 2 cantatas, mass for double chorus and soloists, 4-part mass for men's voices, motets, hymns, psalms, solo songs with organ, 4 organ sonatas, organ pieces, pieces for violin, 'cello, horn, etc., with organ, overtures, a symphonic poem, songs, etc.

WERNEBURG, Johann Friedrich Christian: teacher at Cassel, Gotha and Weimar; produced sonatas for pianoforte (1796) and a method (1812) based on that of Rousseau, which employed numerals in place of notes.

WERNER (1) **Gregorius Joseph** (1695-1766): d. Eisenstadt; Haydn's predecessor as Kapellmeister to Prince Esterházy; pub. *Sex symphoniae senaeque sonatae* for 2 violins and clavier, and *Neuer Instrumentalkalender, parthien-weiss mit 2 Violinen und Bass in die 12 Jährmonathe eingetheilt*; wrote oratorios, masses, etc. (2) **Johann Gottlob** (1777-1822): b. Grossenhain, d. Merseburg, where he was cathedral organist and music director; pub. an *Orgelschule* (1805); Part II, *Lehrbuch, das Orgelwerk kennen, zu lernen* (1823); *Musikalisches A B C* for beginners on the piano (1806; often repub.); *Versuch einer kurzen und deutlichen Darstellung der Harmonielehre* (2 parts, 1818-19); also 2 *Choralbücher*, chorale collections, chorale preludes, and organ pieces for beginners. (3) **Heinrich** (1800-1833): b. Kirchohmfeld (Province of Saxony), d. Brunswick, as music teacher and conductor; composer of the song *Heideröslein* which has become a German folk-song, also other songs, male quartets and piano pieces. (4) **Josef** (1837): b. Würzburg; 'cellist; studied at the Würzburg Cons.; member of the Munich court orch., and teacher in the Munich School of Music; pub. a quartet for 'celli, duos for 'celli, an *Elegie* and various solo pieces for 'cello, also a 'cello method. (5) **Karl Ludwig** (1862-1902): b. Mannheim, d. Freiburg, Bavaria; organist at Davos, later at Baden-Baden and Freiburg; virtuoso on his instrument, played in the Trocadéro, Paris, on Gullmant's recommendation. (6) **Arno**

Wesley

(1865-): b. Prititz (Weissenfels); organist and teacher of singing in Bitterfeld; catalogued musical objects in schools, churches, archives in the Province of Saxony, Royal Professor; wrote *Samuel und Gottfried Scheidt* (1900) and local musico-historical studies.

WERRA, Ernst von (1854-1913): b. Leuk, Switzerland; studied in Stuttgart; was organist of the German National church in Rome (1885); choir director and organist of Constance cathedral (1890) and director of the church music school, Beuron (1907). W. has written many valuable essays on organ playing and organ literature and edited old MSS. and originals.

WERREKOREN, Hermann Mathias (16th century): *Maestro di cappella* in Milan, 1538-55, and composer of a 'tone painting' in Jannequin's style, 'The Battle of Pavia.' He also wrote some scattered motets and a book of 5-part songs (1555).

WERT, Jakob van (GIACHES DE W., JACQUES DE W., etc.) (1536-1596): b. Flanders, d. Mantua; famous contrapuntist; succeeded Giov. Continuo as *maestro* to the Duke of Mantua about 1566; was *vice-maestro* at Novellara, 1568-74; then *maestro* at the church of Santa Barbara, Mantua; wrote 11 books of 5-part madrigals; canzonets, 5- to 6-part motets, all pub. during years 1558-1633.

WERY, Nicolas Lambert (1789-1867): b. Huy, near Liège, d. Bande, Luxemburg; violinist in Metz, teacher at Sedan and Paris, solo violinist and teacher in the Brussels Cons. (1823-60).

WESEMBECK. See BURBURE DE W.

WESENDONCK (1) **Otto** (1814-1896): b. Berlin, d. there; wholesale merchant and one of Wagner's most generous friends. (2) **Mathilde** (d. 1902): wife of (1); poet; wrote the texts of Wagner's 5 songs (Tristan studies); his intimate friend in the period during which *Tristan* was composed—a relation which is supposed to have had a great influence on the master's work.

WESLEY (1) **Charles** (1757-1834): b. Bristol, England, d. London; organist of St. George's, Hanover Square; organist in ordinary to George IV; published 'A Set of Eight Songs' (1784); 'A Set of Six Concertos for the Organ or Harpsichord'; anthems, hymns. *Ref.*: VI. 472 (footnote). (2) **Samuel** (1766-1837): b. Bristol, England, d. London; brother and pupil of Charles (1); became the foremost English organist of his time; deputy organist at Abbey Church, Bath; organist of Camden Chapel, London, 1824; published '8 Harpsichord Lessons' (1777); 11 sonatas, 2 sonatinas, 16 rondos, 4 marches, a Polacca, a Grand Fugue, 7 sets of variations, 4 waltzes, etc.; also much church music. *Ref.*: VI. 473. His son, (3) **Samuel Sebas-**

tian (1810-1876): b. London, d. Gloucester; distinguished organist and composer; organist at Hereford Cathedral, 1832; Exeter Cathedral, 1835; Leeds Parish Church, 1842; Winchester Cathedral, 1849; Gloucester Cathedral, 1865. His works include 4 church services, many anthems, glees, songs; and 'A Few Words on Cathedral Music and the Musical System of the Church, with a Plan for Reform' (1849). *Ref.*: VI. 475.

WESSEL, Christian Rudolph (1797-1885): b. Bremen, d. Eastbourne; founded a musical publishing house in London (where he went in 1825) in conjunction with a music lover named Stoddart. The latter retired in 1838, and his place in the partnership was taken by Stapleton in 1839, who left the firm in 1845. In 1860 W. sold the business to EDWIN ASHDOWN and HENRY JOHN PARRY, the latter of whom retired in 1882. The business is now a corporation (EDWIN ASHDOWN LIMITED).

WESSELACK, Johann Georg (1828-1866): b. Sattelpfeilestein, Upper Palatinate, d. Ratisbon, as *regens chori* and seminary inspector; edited the 4th volume of Proske's *Musica Divina*, with a biography of its author.

WESSELY (1) **Johann** (1762-1814): b. Frauenberg, d. Ballenstedt; violinist and composer of 14 string quartets and 3 string trios, 3 quartets for clarinets and strings, 10 variations for horn and violin with orch., 6 variations for clarinet with orch., 2 Singspiele. (2)

Karl Bernhard (1768-1826): b. Berlin, d. Potsdam; studied with Schulz; director in Königsstadt, conductor at Rheinsberg, subaltern in Berlin and Potsdam, where he founded and led a society for classic music. His compositions include cantatas, operas and ballets, 3 string quartets, etc.

WEST, John Ebenezer (1863-): b. South Hackney, London; studied at the Royal Academy of Music (Dr. Bridge and E. Prout); church and concert organist; composed 2 cantatas, 'The Healing of the Canaanite's Daughter' (1882) and 'Seed-time and Harvest' (1892); Psalm 130 (1891); services, anthems, part-songs, songs; overture and incidental music to Longfellow's 'King Robert of Sicily,' a march for orch., 'Victoria, Our Queen,' a sonata, fugue and other pieces for organ.

WESTBROOK, William Joseph (1831-1894): b. London, d. Sydenham; organist at Bethnal Green, then Sydenham, Mus. Doc. Cambridge, 1878; examiner for music at the College of Preceptors; assistant organist at Crystal Palace for 3 years and conductor of the Musical Society of South Norwood; composer of a short oratorio 'Jesus' (with orch.), organ pieces, instructive organ works, choruses and songs; pub. English adaptations of songs by Mozart, Schubert and Fesca,

also translations, of de Bériot's, Dancla's and Alard's violin methods.

WESTHOFF, Johann Paul von (1656-1705): b. Dresden, d. Wittenberg; violinist in the Dresden Orchestra; made concert tours throughout Europe; composed 6 sonatas for the violin and continuo (printed 1694), etc.

WESTLAKE, Frederick (1840-1898): b. Romsey, Hampshire, d. London; studied with W. and G. A. Macfarren at the Royal Academy of Music, where he was later professor of piano; composed masses, a piano and 'cello duo concertante, an organ prelude and fugue, hymns, part-songs, etc.

WESTMEYER, Wilhelm (1832-1880): b. Iburg, near Osnabrück, d. in a sanitarium at Bonn; studied at Leipzig Conservatory and with J. Chr. Lobe; composed 2 operas, *Amanda* and *Der Wald bei Hermannstadt* (Leipzig, 1859), a *Kaiserouvertüre*, etc.; also symphonies, quartets, songs, etc.

WESTMORELAND, John Fane, Earl of (1784-1859): b. London, d. Aphorpe House; studied composition with Portugal at Lisbon, 1809-12; founded the Royal Academy of Music in 1822; wrote 7 Italian operas prod. in Florence and London, *Bajazet* (1821), *L'Eroe di Lancastro* (1826), *Lo scompiglio teatrale* (1836), *Catarina* (1830), *Fedra* (1828), *Il Torneo* (1826), *Il ratto di Proserpina* (1845); also 3 symphonies; string quartets, pianoforte pieces, and church music.

WESTPHAL, Rudolf Georg Hermann (1826-1892): b. Oberkirchen, Lippe-Schaumburg, d. Stadthagen, Lippe; professor at the Katfok Museum, Moscow; an authority on the music of ancient Greece and on the theory of metrics and rhythm. His works touching on these subjects are *Metrik der griechischen Dramatiker und Lyriker* (1854-65); *Die Fragmente und Lehrsätze der griechischen Rhythmiker* (1861); *Geschichte der alten und mittelalterlichen Musik* (1864), etc.

WESTROP (1) **Henry J.** (1812-1879): b. Lawenham, Suffolk, d. London; performer on the piano and the violin, also singer, organist and conductor; composer of string quintets, sonatas, etc. (2) **Kate**, his daughter, succeeded him as organist.

WETTE, Adelheide: contemporary German author, sister of Engelbert Humperdinck and librettist of his *Hänsel und Gretel*. *Ref.*: IX. 425.

WETZ, Richard (1875-): b. Gleiwitz; studied at the Leipzig Cons., with A. Apel and Richard Hofmann, and with Thuille in Munich; theatre conductor there, later conductor leader of the Erfurt Musical Society and Singakademie, then also of the Erfurt 'Arion' and Teachers' Choral Society; teacher of composition and musical history at Erfurt Cons. from 1911; conductor of the Riedel-Verein in Leipzig, 1913-14. He composed a number

Wetzel

of songs, male choruses a *cappella*, choral works with orchestra (*Gesang des Lebens*, for men's voices; *Nicht geboren ist das beste* from *Oedipus*, for mixed chorus, *Traumsommernacht* for women's voices, *Hyperion* for bar. and mixed chorus), an opera, *Das ewige Feuer* (Düsseldorf, 1907), a *Kleist Overture*, a sonata for violin alone, etc.

WETZEL, Hermann (1879-): b. Kyritz, Brandenburg; studied natural sciences, *Dr. phil.*, 1901, but devoted himself to music; became teacher at the Riemann Cons., Stettin, and since 1910 at the Klindworth-Scharwenka Cons. in Berlin. He wrote æsthetic and critical studies; pub. *Elementartheorie der Musik* (Leipzig, 1911), etc.; also edited selected songs by J. F. Reichardt.

WETZLER, Hermann Hans (1870-): b. Frankfurt; studied with Madame Schumann, B. Scholz, I. Knorr, Heermann and Humperdinck at the Hoch Cons.; organist in New York (Old Trinity), 1897-1901, gave orchestral concerts in Carnegie Hall in 1902, and in 1903 established the Wetzler Symphony Concerts, which culminated in a Richard Strauss Festival with Strauss' personal coöperation in 1904. W. then became Kapellmeister at the Hamburg Stadttheater, conducted concerts in St. Petersburg Opera House, then successively first Kapellmeister at the Stadttheater of Elberfeld, of Riga, of Halle, and since 1915 of Lübeck. He composed an early English ballad, 'The Fairye Queen'; a concert overture, piano pieces, etc.

WEWELER, August (1868-): b. Recke, Westphalia; studied in Leipzig Conservatory, then lived in Detmold; composed duets, trios, quartets for women's voices, an oratorio and male choruses; produced a fairy opera, *Dornröschen*, at Cassel (1903), and a comic opera, *Der grobe Marker*, in Detmold (1908); pub. a polemic, *Ave Musica* (1913).

WEXSCHALL, Frederik [Thorildson] (1798-1845): b. Copenhagen, d. there; studied with Lem, Möser, Tienroth and Spohr; violin soloist in the Copenhagen Royal Orchestra; taught, among others, Ole Bull and Gade.

WEYMARN, Paul Platonovitch (1857-): b. St. Petersburg; abandoned the army for music, which he studied with Ark and Haller; composed pieces for piano and for 'cello, also songs; wrote biographies of Glinka (1892), Napravnik (1889), Cui (1897), etc.; music critic and contributor to the Russian edition of Riemann's *Musiklexikon*; for a time editor of *Bajan*, a musical journal.

WEYSE, Christoph Ernst Friedrich (1774-1842): b. Altona, d. Copenhagen; studied with his grandfather, who was cantor in Altona, and with J. A. P. Schulz in Copenhagen; pro-

Whiting

duced 6 operas there, otherwise wrote chiefly church music, also a symphony, overtures, piano sonatas, etc.

WHISTLER, James McNeill: American painter. *Ref.*: III. 321.

WHISTLING, Karl Friedrich: bookseller in Leipzig; pub. first vol. of the *Handbuch der musikalischen Litteratur*, 1817; later continued by F. Hofmeister and A. Röthing.

WHITE (1) (**Whyte**), **Robert** (ca. 1540-1574): organist at Ely cathedral, then Westminster Abbey; composer of church music. (2) **Alice Marie (née Smith)** (1839-1884): b. London, d. there; pupil of Bennett and G. A. Macfarren; composer of a symphony, 4 overtures, 2 piano quartets, 2 string quintets, music for a masque, 'Pandora', choral works with orchestra, part-songs and songs. (3) **John** (1855-): b. W. Springfield, Mass.; studied with Dudley Buck and with Haupt in Berlin; later with Rheinberger in Munich; meantime organist of St. Francis Xavier, New York, for three years; was organist and choirmaster of the Church of the Ascension, New York, 1887-96, thereafter resident in Munich; composed a *Missa solennis*, *O salutaris*, *Adorate devoto*, *Ave verum*, *Magnificat*, *Nunc dimittis*, etc. (4) **Charles** (19th cent.): American 'negro' minstrel. *Ref.*: IV. 316. (5) **Maude Valerie** (1855-): b. Dieppe (of English parents); studied with O. May and W. S. Rockstro, Royal Academy of Music from 1876 (elected Mendelssohn scholar in 1879), then in Vienna. She composed a mass (1888); 14 'Pictures from Abroad'; scherzetto and other pieces for piano; *Naissance d'amour* for piano and 'cello; songs, etc. *Ref.*: III. 443. (6) **Richard Grant**. *Ref.*: (quoted) IV. 202.

WHITELEY, John W.: contemp. English organ builder. *Ref.*: VI. 410.

WHITELOCKE, 'Balustrode' (17th cent.): English diplomat, musical amateur and composer. *Ref.*: IV. 13, 347f, 357.

WHITING (1) **George Elbridge** (1842-): b. Holliston, Mass.; organist at Hartford, Conn., where he founded the Beethoven Society; organist of various churches in Boston and Albany from 1862; studied with Morgan in New York, Best in Liverpool, and Haupt and Radecke in Berlin between 1863 and 1872; teacher of organ at the New England Cons. of Music for several years; organist Cincinnati Music Hall and professor of organ and composition Cincinnati College of Music, 1878-83; has composed 2 masses with orch. and organ, a symphony, piano concerto, suite for orchestra, a 1-act opera 'Lenora', preludes and other works for organ, etc. *Ref.*: IV. 343; VI. 221, 500. (2) **Arthur Battelle** (1861-): b. Cambridge, Mass.; pianist and composer; studied with Chadwick and J. C. D. Parker, and in Munich with Rheinberger; teacher of

Whitman

piano and composition in New York; has composed orchestral and chamber music, songs, organ and church music, a concerto and many other works for piano. *Ref.*: IV. 347f, 357; VI. 222.

WHITMAN, Walt, American poet. *Ref.*: III. 117, 436, 441.

WHITMER, T[homas] Carl (1873-): b. Altoona, Pennsylvania; pupil of S. P. Warren and W. W. Gilchrist; director of music schools at Stephens College (1899-1909), and the Pennsylvania College for Women (1909-16); organist of churches in Harrisburg (1898-99) and Pittsburg, where he is also a member of the faculty of the Musical Institute. He has composed songs, 'Ballad of Trees and the Master' (with orch.), piano pieces, including a concerto (MS.), organ pieces, a violin sonata and other pieces for violin and piano, 6 'Mysteries,' 'Miniatures,' and 'Symbolisms' for orch., an Elegiac Rhapsody for solo, chorus and orch., part-songs for women's voices, and church anthems. *Ref.*: IV. 428f.

WHITTIER, J. G., American poet. *Ref.*: VI. 368.

WICHERN, Karoline (1836-1906): b. Horn, near Hamburg; pupil of Haffner and Grädener, studied theory under Weitzmann (Berlin), was active as choral conductor and as teacher of music in Manchester, England (1881-96). In 1900 she conducted an orchestra concert of her own compositions in Hamburg. She has also written songs, choruses, piano pieces, and pieces for violin and 'cello.

WICHMANN, Hermann (1824-): b. Berlin; studied composition at the Royal Academy there and with Taubert, Mendelssohn and Spohr; conductor in Bielefeld, then lived in Italy and Berlin; produced pieces for piano, songs and chamber music; pub. *Gesammelte Aufsätze* (2 vols., 1884, 1887).

WICHTL, Georg (1805-1877): b. Trostberg, Bavaria, d. Bunzlau, Silesia; violinist; studied at Munich, and played in the orch. of the Isarthal Theatre; first violin in orch. of Prince of Hohenzollern-Hechingen at Löwenberg, Silesia, 1826; Royal Musikdirektor and second Kapellmeister there from 1852; comp. an opera, a melodrama, and an oratorio; a mass; songs; symphonies and overtures; a string quartet; violin concertos; etc.

WICKEDE, Friedrich von (1834-1904): b. Dömitz-on-Elbe, d. Schwerin; army officer in Mecklenburg; lived in Leipzig, Mannheim, Munich, Hamburg, and Schwerin; composed an opera, *Ingo*, an overture, *Per aspera ad astra*, a funeral march for Emperor William I, etc.

WICKENHAUSER, Richard (1867-): b. Brunn; pupil of Leipzig Conservatory; conductor of the German Academic Singing Society in 1895; artistic director of the Steiermark Mu-

Widor

sic Society, Gorizia, 1902; of the Vienna Singakademie, 1907. He has composed male, mixed and female choruses, chamber music, songs and sonatas for 'cello, for violin and for piano.

WIDMANN (1) Erasmus (1572-1634): b. Hall, Württemberg, d. Rothenburg-on-Tauber; poet, cantor at Graz, Kapellmeister in Weickersheim and cantor in Rothenburg; poet-laureate; pub. 4-part *Teutsche Gesänglein* (1607), *Musikalische Kurtzweil neuer teutscher . . . Gesänglein, Tantz und Curranen* (1611), *Musikalisches Tugendspiel mit schönen historischen und politischen Texten* (5-part, ad lib. 4-part, 1614), *Musicae precepta latino-germanica* (1615) and similar works; also a book of 3- to 8-part motets (1619), 2 books of canzonas, intradas, ballets, etc. (1618, 1623), etc. (2) **Benedikt** (1820-1910): b. Bräunlingen, near Donaueschingen, d. Frankfurt; rector, author and composer; pupil of Schnyder von Wartensee, whose *System der Rhythmik* he edited; pub. *Formenlehre der Instrumental-musik* (1862), *Katechismus der allgemeinen Musiklehre, Grundzüge der musikalischen Klanglehre* (1863), a rational singing method, handbook of harmony, etc., also *Melodie- und Formenlehre* (4th ed., 1880) and *Generalbassübungen* (1859; 6th ed., 1913). (3) **Joseph Victor** (1842-1912): b. Nennowitz, Moravia; d. Berne; distinguished poet and dramatist; came to Switzerland as a child, in 1845, literary editor of the Bernese *Bund*; wrote the libretto of Götz's opera *Der Widerspenstigen Zähmung*, also *Johannes Brahms in Erinnerungen* (Berlin, 1898). *Ref.*: II. 450f; IX. 420.

WIDOR, Charles-Marie (1845-): b. Lyons; distinguished organist and composer; studied under his father, who was organist at the Church of St. François, Lyons; studied later at Brussels under Lemmens and composition under Fétis; succeeded his father in Lyons, 1860; since 1869 has been organist at St. Sulpice, Paris; succeeded César Franck as professor of organ playing at the Paris Conservatory, 1890; replaced Dubois as professor of counterpoint, fugue and composition, 1896; for many years musical critic for paper *L'Estatette*; also conductor of La Concordia society. His works include a 2-act ballet, *La Korrigane* (Opéra, 1880); music to the play *Conte d'Avril* and to *Les Jacobites*; a 4-act lyric drama, *Maitre Ambros* (1896); a 3-act pantomime, *Jeanne d'Arc* (1890); the opera *Les Marins*, etc.; also a mass for 2 choirs and 2 organs; Psalm 112 for choir, orchestra and organ; 2 motets; an Ave Maria; 2 *O salutaris*, one for baritone, the other for tenor, with 'cello and organ; *La nuit de Walpurgis*, for chorus and orchestra; 2 symphonies, etc., etc. *Ref.*: III. 36; VI. 468, 479, 482; VIII. 335; portrait, VI. 464.

WIECK (1) Friedrich (1785-1873): b. Pretzsch near Torgau, d. Loschwitz near Dresden; piano teacher; abandoned the study of theology for a musical career; established a piano factory and a circulating library of music at Leipzig. R. Schumann, H. von Bülow, Anton Krause, Fritz Spindler, I. Seiss, B. Rollfuss, G. Merkel, and his daughters, Clara and Marie, were among his pupils there; studied Miexsch's singing-method and taught singing, Dresden, 1840; pub. *Clavier und Gesang* (1853), and *Musikalische Bauernsprüche* (2nd ed., 1876, by Marie Wieck), and 2 books of piano studies. (2) **Alwin (1821-1885):** b. Leipzig, d. there; son of (1); violinist; studied under David; member of the Italian Opera orch. at St. Petersburg, 1849-59; later teacher of piano at Dresden; pub. *Materialien zu Friedrich Wiecks Piano-fortemethodik* (1875). (3) **Clara:** daughter of (1); married Robert Schumann. See SCHUMANN. (4) **Marie (1835-):** b. Leipzig; daughter of (1); court pianist to the Prince of Hohenzollern in 1858; made concert tours to Sweden and London; established a school for piano playing in Dresden; received the title of professor, 1914.

WIEDEMANN, Ernst Johann (1797-1873): b. Hohengiersdorf, Silesia, d. Potsdam, as vocal teacher at the Cadet School; organist of the Roman Catholic Church, 1818-52; founder and cond. of 2 singing societies; comp. masses, a Te Deum, hymns, etc.

WIEDERKEHR, Jakob Christian Michael (1739-1823): b. Strassburg, d. Paris; cellist at the Concerts spirituels, Paris, 1783; bassoonist at the Théâtre Lyrique, trombonist at the Opéra; teacher of singing at the Cons. from 1795-1802; comp. 12 concertantes for wind instr.; 2 quintets and 10 quartets for strings; 6 quintets for piano and wind; 6 piano trios; 6 violin sonatas; and other works.

WIEGAND, Joseph Anton Heinrich (1842-1899): b. Fränkisch-Crumbach in the Odenwald, d. Frankfurt; dramatic bass; studied voice in Paris; joined the opera at Zürich in 1870; sang in Cologne, and was leading bass at Frankfurt from 1873-77; toured America with the Adams-Pappenheim troupe, 1877; at Leipzig, 1878-82; at the Vienna Court Opera, 1882-84; later at Hamburg; sang the rôles of Gurnemanz and König Marke at Bayreuth in 1886; also appeared in Berlin and London in the *Nibelungen Ring* during 1881-82.

WIEL, Taddeo (1849-): b. Oderzo, Treviso; studied with P. Tonassi and F. Maggi; member of the council of the Liceo musicale Benedetto Marcello in Venice, and one of the most distinguished of modern Italian musicologists. He has written many monographs on musical history, among them *I Teatri musicali Veneziani del*

Settecento [1701-1800] (Venice, 1897); and has composed several operas and songs.

WIELAND, German poet. Ref.: II. 48; IX. 205.

WIELHORSKI. See VIELHORSKY.

WIEMANN, Robert (1870-): b. Frankenhäusen; studied at the Leipzig Cons.; conductor in theatres in the Rhenish Palatinate, choral societies in Pforzheim, Bremerhaven and Osnabrück, when he became municipal Musikdirektor, 1907, changing to a similar post in Stettin, 1910 (also conductor of various choruses). He composed symphonic poems (*Erdenwallen, Bergwanderung, Kassandra, Am Meer* [with final chorus]), choral works with orchestra (*Sonnensieg, Weltenfriede, Die Okeaniden, Frithjof und Ingeborg*), chamber music (3 string quartets, violin sonata), piano music, songs and duets.

WIENIAWSKI (1) Henri (1835-1880): b. Lublin, Poland, d. Moscow; distinguished violinist; entered Clave's class in the Paris Conservatory at 8; and the advanced class of Massart, 1844, winning first prize for violin playing, 1846; gave first concerts in St. Petersburg and Moscow, 1848; then studied harmony at the Paris Cons., 1849-50; began a series of concert tours over Europe with his brother JOSEPH (pianist); named solo violinist to the Czar, 1860; taught in the Imperial Conservatory at St. Petersburg till 1872; then toured the United States with Anton Rubinstein; succeeded Viextemps as professor of violin-playing at the Brussels Conservatory, 1874-77; then toured till his death. He composed 2 concertos, some fantasias, pièces de salon and studies. Ref.: III. 194; VII. 447, 450; portrait, VII. 448. (2) **Joseph (1837-1912):** b. Lublin, d. Brussels; as important a pianist as his brother (1) was a violinist; pupil of the Paris conservatory (Zimmerman, Alkan, Marmontel, Le Couppey); concertized in Russia; studied with Liszt in Weimar, Marx in Berlin, and, after several years spent in Paris, settled in Moscow, where he was professor at the conservatory, 1865-69. During 1875-76 he was director of the Warsaw conservatory and then professor at the conservatory of Brussels. He wrote an overture, a string quartet, a piano sonata, various concert pieces for the piano and a set of *études* for that instrument. Ref.: portrait, VII. 448.

WIEPRECHT, Friedrich Wilhelm (1802-1872): b. Aschersleben, d. Berlin; studied in Dresden and Leipzig; violinist in the court orchestra at Berlin, 1824; later director of all the Prussian military bands. He invented the bass tuba with the instrument maker, Moritz, 1835; the bathyphon, a sort of bass clarinet, with Skorra, 1839; the 'piangendo' on brass instruments with pistons, and an improved contra-

bass bassoon. He claimed to have invented the saxhorns before Sax, but was not sustained by the courts. *Ref.*: VIII. 105.

WIESE, Christian Ludwig Gustav, Baron (1732-1800): b. Ansbach, d. Dresden; writer on musical subjects. His works include *Théorie de la division harmonique des cordes vibrantes* (manuscript in the Dresden Library); *Anweisung nach einer mechanischen Behandlung das Klavier zu stimmen* (1790), etc.

WIESENTHAL, Elsa and Grete (sisters): contemporary German dancers. *Ref.*: X. 202f, 212.

WIETROWETZ, Gabriele (1869-): b. Laibach; violinist; studied with Geyer, Caspar and Joachim; won the Mendelssohn prize in 1883; first woman teacher at the Berlin Royal High School.

WIETOL, Joseph (1863-): b. Volmar, Livonia; studied harmony with Johansen and composition with Rimsky-Korsakoff at the St. Petersburg Cons. and professor of harmony there since 1886; composer of *La fête Ligho*, symphonic poem on Lettish themes, Lettish overture *Spriditis*, fantasia on Lettish folk-songs for violin and orch., dramatic overture, symphony, string quartet, 5 piano sonatas and other piano pieces, choruses (*a cappella* and with orch.), songs and arrangements of Lettish folk-melodies. *Ref.*: VII. 334.

WILBYE, John (16th cent.): one of the greatest English madrigal composers, concerning whose life nothing is known except that the dedication (to Sir Charles Cavendish) of his first set of madrigals is dated 'From the Augustine Fryers the xii of Aprill, 1598.' This was for 3, 4, 5, and 6 voices, and was printed by Thomas Este in 1598. The other of his compositions to be printed during his lifetime are a 6-part madrigal contributed to 'The Triumphs of Oriana' (1601), two others (4 and 5 parts) printed in Leighton's 'Teares' (1614) and a second set of madrigals in 3, 4, 5, and 6 parts 'apt both for Voyals and Voyces' (1609), all reprinted in score by the Musical Antiquarian Society. *Ref.*: VI. 75.

WILD, Franz (1792-1860): b. Niederhollabrunn, Lower Austria, d. Oberdöbling, near Vienna; chorister at Klosterneuburg and later in the court chapel; tenor soloist at Eisenstadt; in Vienna, 1813, Berlin, Darmstadt, Casel, and again in Vienna from 1830.

WILDE, Oscar: English author. *Ref.*: III. 160, 254; IX. 435.

WILDER, Jérôme Albert Victor van (1835-1892): b. Wetteren, near Ghent, d. Paris; contributed to *Le Ménestrel*, and other publications; translated German songs and opera texts into French; wrote *Mozart, l'homme et l'artiste* (1880).

WILHAR, Franz (1852-): b. Senoschetsche; was pupil of Prague conservatory; cathedral organist at

Temesvar, 1873; director of the Karlowatz (Croatia) music school, 1882; has lived in Agram since 1891. He is one of the most prolific of Croatian composers, and besides songs and choral and orchestral compositions, has composed the Croatian operas *Zvonimir*, *Smiljana* and *Ivanjska kraljica* and the operetta *Madame Pokondirovitch*.

WILHELM, Carl (1815-1873): b. Schmalkalden, d. there; studied with André and Aloys Schmitt in Frankfurt; director of the Crefeld Liedertafel from 1839-64; composed many male choruses, including *Die Wacht am Rhein*, which during the Franco-German war became virtually the German national song (words written by Max Schneckenburger and first set to music by the organist Wendel in 1842). It was first performed in 1854. W. received the title of Royal Prussian Musikdirektor, 1860, and was granted a pension of 3000 marks two years before his death.

WILHELM ERNST, Duke of Weimar. *Ref.*: I. 460.

WILHELM VON HIRSAU (11th cent.): abbot of the monastery at Hirsau, Schwarzwald, from 1068 to 1091; wrote a treatise on music theory pub. in Vol. II of Gerbert's *Scriptores*, also with German translation and commentary, by Dr. Hans Müller (Leipzig, 1873). In von Murr's *Notitia duorum codicum musicorum* (Nuremberg, 1801) there is a reference to W.'s *De musica et tonis*.

WILHELMJ (1) August [Emil Daniel, Ferdinand] (1845-1908): b. Usingen, Nassau, d. London; studied under Fischer, at Wiesbaden; played in concerts at 8; played before Liszt, 1861, who introduced him to David as a 'second Paganini'; studied at the Leipzig Conservatory under David, Hauptmann and Richter; played in the Gewandhaus, 1862; went for further study to Raff, at Frankfurt, 1864; next year made his first concert tour to Switzerland; then visited Holland and England, 1866, France and Italy, 1867, continuing his tours till 1878, when he visited the United States and South America, covering 4 years. He was the leader of the Bayreuth orchestra in 1876; established a school for violin playing with R. Niemann, at Biebrich-on-Rhine; was appointed head professor of violin playing at the Guildhall School of Music, London, 1894. He was considered one of the foremost violinists of his time. His works include *Hochzeits-Cantate* for soli, chorus and orchestra, a violin concerto, solo pieces and transcriptions for violin, a string quartet and variations for string quartet on a Schubert theme. He began the publication of a 'Grand Violin School' (1st part pub. by Novello, 1903). *Ref.*: VII. 443; VIII. 135. (2) **Adolf**: son of (1); was appointed violin professor at Belfast Con-

servatory, 1898. (3) **Maria W., née Gastell** (b. Mayence, 1856): sister-in-law of (1); is a noted concert soprano, a pupil of Mme. Viardot-Garcia.

WILHEM (correctly **Bocquillon**), **Guillaume Louis** (1781-1842): b. Paris, d. there; son of an army officer; entered active service when 12 years old; studied at the school of Liancourt, 1795-1801, and at the Cons. for 2 years; taught music in the military school of Saint Cyr, and at the Lycée Napoléon, 1810-42; organized a system of music instruction for the primary schools in Paris, 1819; vocal teacher at the Polytechnique, and director of a Normal School of Music, 1820. W. instituted in 1833 a chorus of elementary school pupils called 'Orphéon,' the forerunner of many modern singing societies; became director-general of music instruction in all primary schools of Paris, and was created a chevalier of the Legion of Honor, 1835; pub. a great number of songs and choruses; also *Orphéon*, in 5 (later 10) vols.; a collection of a *cappella* choruses; and a complete exposition of his method (1839).

WILKE (1) **Christian Friedrich Gottlieb** (1769-1848): b. Spandau, d. Treuenbrietzen; expert on organ building; organist at Spandau, at Neuruppin, 1809; Royal Musikdirektor, 1812; pub. *Beiträge zur Geschichte der neuern Orgelbaukunst* (1846), *Über Wichtigkeit und Unentbehrlichkeit der Orgelmixturen* (1839); also articles in musical journals. (2) **Franz** (1861-): b. Gallies, Pomerania; studied with Hiller; conductor in Kotbus; founder there for school for choristers; composed for orchestra and wrote a harmony method.

WILKES, Captain: traveller. *Ref.*: (cited on primitive music) I. 8.

WILKINSON, [Sir] **Gardner**. *Ref.*: (cited) X. 18f, 20f.

WILLAERT (**Wigliardus**, **Vigliar**, **Vuigliart**), **Adrian** (called **Adriano**) (ca. 1480-1562): b. Flanders (Bruges or Roulers), d. Venice; pupil of Jean Mouton; went to Rome in 1516, but found no position, lived for a time at the court of Ludwig II of Bohemia and Hungary, appointed *maestro* at St. Mark's, Venice, 1527; there founded a music school from which were graduated Zarlino, Cipriano di Rore and Andrea Gabrieli; as teacher of these W. is considered the founder of the Venetian school of composition; also regarded as the creator of the style of writing for 2 choirs, prompted thereto by the two separate organs at St. Marks, as well as the co-founder of the 'new madrigal' and the *ricercar*. The freer use of modulation characteristic of the so-called 'chromatic' school also received its impulse from W., who consciously opposed the stereotyped practice governing the use of the ecclesiastical modes. His extant compo-

sitions include a book of 4-part masses (1536), 2 books of 4-part motets (1539 [1545]), a book of 5-part motets (1539 [1550]), a book of 6-part motets (1542), 2 books of 4- to 7-part motets (1561); lute transcriptions of 22 madrigals by Verdelot (1536), 19 3-part chansons (in Andreas Antiquus' *La couronne et fleur de chansons*, 1536; also *Le Roy and Ballard's* collection, 3rd book, 1560), 4-part *Canzoni villanesche* (1545), 4-part madrigals (1563), 3-part chansons (Lib. 3 of Scotto's *Libro delle Muse*, 1562), *Fantasia ricercari . . . a 4 e 5 voci* (by W. and de Rore, 1559), vesper psalms for single and double choirs (1550), 4-part hymns (1542), *Musica nova* (4- to 7-part motets and madrigals), *Sacri e santi salmi che si cantano a vespro et completi a 4 voc.* (1555, etc.), and single pieces in collections by Scotto, Petrucci and other contemporaries (also French and German), also single madrigals in editions by Verdelot. His famous chromatic duo was composed while W. was in Rome. *Ref.*: VI. 69, 417, 420; IX. 21; mus. ex., XIII. 31.

WILLCOX, **John Henry** (1827-1875): American organist, resident chiefly in Boston. *Ref.*: VI. 497.

WILLENT, **Jean Baptiste Joseph** (1809-1852): b. Douai, d. Paris; bassoonist; studied with Delcambre at the Paris Conservatoire; was at first bassoonist in the London Italian Opera; after several years of concert touring, also in America, he became bassoon teacher in the Paris Conservatoire, in 1848. He wrote a bassoon method, 4 fantasies for the bassoon and orchestra (or piano), a concertante for bassoon and clarinet and a duo for oboe and bassoon; also 2 operas, produced in Brussels, 1844 and 1845.

WILLIAM (1) Duke of Bavaria. *Ref.*: VI. 56. (2) **II**, King of Prussia. *Ref.*: II. 115. (3) **III**, King of Prussia. *Ref.*: IX. 158. (4) **II**, German Emperor. *Ref.*: IX. 484; X. 130. (5) **IV**, King of Prussia. *Ref.*: VI. 155.

WILLIAM DE LONGCHAMPS, Bishop of Ely. *Ref.*: V. 134.

WILLIAM OF MALMESBURY. *Ref.*: VI. 401.

WILLIAMS (1) **Aaron** (18th cent.): English music engraver; publisher and composer of psalm tunes, etc.; pub. 'The New Universal Psalmist,' 1763. *Ref.*: IV. 30, 45. (2) **Anne** (b. 1818), soprano, and **Martha** [Mrs. Lockey] (1821-1897), contralto, sisters, both b. Bitterley; pupils of Tom Cooke and Negri; famous as duet singers, 1840-50. (3) **Charles Lee** (1853-): b. Winchester, pupil and assistant of G. B. Arnold, organist of the cathedral there; teacher and organist at St. Columba's College, Ireland; organist and choir-master of Llandoff Cathedral; cathedral organist at Gloucester and conductor of the festivals there, 1882-98; Mus. Bac.

Willing

Oxon., examiner for the Royal Academy of Music. He composed a number of choral works (cantata 'Bethany,' etc.) and considerable church music.

(4) **Charles Francis Abdy**: contemp. English writer on music; studied at Leipzig Cons.; organist of Dover College, 1881-85; organist and choirmaster, St. Mary's, Boltons, S. W., 1885-95; professor of music, Bradfield College, 1895-1901; author of several works on the history and theory of music. *Ref.*: VI. 432 (footnote). (5) **Charles Lee**: contemp. English organist and composer; studied at Oxford; organist of Winchester Cathedral (deputy), St. Columba's College, Dublin; Llandaff Cathedral and Gloucester Cathedral; has composed a large number of choral works, chiefly sacred. *Ref.*: VI. 379. (6) **Ralph Vaughan** (1872-): English composer; studied at Royal College of Music under Parry, Stanford, Parry and Herbert Sharpe; in Berlin under Max Bruch and in Paris under Maurice Ravel. His compositions include 'Towards the Unknown Region,' for chorus and orchestra; 'Willowwood,' for baritone solo, chorus and orchestra; 'A Sea Symphony,' for soprano and baritone solo, chorus and orchestra; 'Five Mystical Songs,' for baritone solo, chorus and orchestra; 'Three Norfolk Rhapsodies,' for orch.; serenade for small orchestra; 'Bucolic Suite' for orchestra; 'Heroic Elegy' for orchestra; 'In the Fen Country,' symphonic impression; fantasia for piano and orchestra; 2 Orchestral Impressions, 'Harnham Down' and 'Boldrewood'; fantasia on a theme by Tallis for string orchestra; orchestral suite, 'The Wasps'; choruses and incidental music to Ben Johnson's masque, 'Pan's Anniversary'; choruses and incidental music to 'The Wasps,' of Aristophanes; a quintet for piano, violin, viola, 'cello and double bass; a string quartet; several song cycles, and a large number of single songs, part-songs, arrangements of folk-songs, etc. *Ref.*: III. 434, 436f; VI. 377.

WILLING (1) **Johann Ludwig** (1755-1805): b. Kühndorf, d. Nordhausen; organist and composer of sonatas for violin and 'cello, English dances for the piano, etc. (2) **Chr. Edwin** (1830-): b. London; London organist, conductor and teacher.

WILLIS, Henry (1821-1901): d. London; organ builder, in 1847 rebuilt the Gloucester cathedral organ and, after exhibiting a large organ in 1851, was chosen to rebuild one for St. George's Hall, Liverpool. This was followed by the very large organs for the Royal Albert Hall, Alexandra Palace (the second organ) and for St. Paul's Cathedral, as well as those of Canterbury, Carlisle, Durham, Hereford, Oxford, Salisbury, Wells, Winchester, Truro, Edinburgh, and Glasgow, besides many colleges, Windsor

Wilsing

Castle, etc. He took 7 patents and several medals, having invented an improved exhausting valve to the pneumatic lever, pneumatic levers in compound form, etc. *Ref.*: VI. 407, 408, 411.

WILLMAN, [PER] **Anders [Johan]** (1834-): b. Stockholm, where he made his début as bass in 1854; studied further with Ullaub and Duprez; first bass at the Stockholm Opera; director of the Dramatic School and Royal Theatre.

WILLMANN (1) **Johann Ignaz** (d. 1821): b. Vienna; concert-master at Montjoie, near Aachen, in 1765; member of the Bonn court orch., Musikdirektor, etc., in Vienna; father of the following 4 musicians. (2) **Max** (1768-1812): b. Forchtenberg, Württemberg, d. Vienna; son of (1); brilliant 'cellist; solo 'cellist at the Theater an der Wien. (3) **Marie (Mme. Huber)**: sister of (2); brilliant pianist; pupil of Mozart. (4) **Magdalena (Mme. Galvani)**: ([?]-1801): sister of (2) and (3); singer, pupil of Rhighini; sang with great success in Germany and Italy and was finally engaged at the court opera in Vienna. Beethoven desired to marry her, but she decided in favor of her Italian husband. *Ref.*: II. 145. (5) **Carl** (d. before 1794): violinist in the Bonn orchestra; young brother of (2), (3) and (4).

WILM, Nicolai von (1834-1911): b. Riga, d. Wiesbaden; pianist and composer; studied at Leipzig Cons. under Hauptmann, Richter, Rietz, Plaidy, etc.; second Kapellmeister, Riga Municipal Theatre, 1857-1858; professor of piano and theory at the Imperial Nicolai Institute, St. Petersburg, 1860-1875; subsequently lived in Dresden and Wiesbaden; composed a string sextet, a sonata for piano and 'cello, sonatas and suites for piano and violin, many piano duets and solo pieces, male choruses, motets, songs, etc.

WILMS, Jan Willem (1772-1847): b. Witzhelden, d. Amsterdam; composer of the Dutch national hymn, *Wien Nederlands blood*; music teacher in Amsterdam; member of the Netherlands Academy, etc.; pub. a string quartet, 2 trios, a violin sonata, also 3 piano concertos, a flute concerto, etc. *Ref.*: VIII. 208.

WILPHINGSIEDER, Ambrosius (d. Nuremberg, 1563): cantor of St. Sebaldus' church, Nuremberg; pub. a musical catechism entitled *Erotemata musices practicæ* (1563, several times repub., in 1561 in German as *Musika teutsch der Jugend zu gut gestellt*).

WILSING, Daniel Friedrich Eduard (1809-1893): b. Hörde, near Dortmund, d. Berlin; organist in Wesel, 1829-34; wrote an oratorio, *Jesus Christus*, in 2 parts, prod. Bonn, 1889, by W.'s pupil Arnold Mendelssohn; a 16-part *De profundis*, which won the

Gold Medal for Art at Berlin; also sonatas and piano songs.

WILSON, John (1594-1673): b. Faversham, Kent, d. London; Mus. Doc., Oxon., 1644; professor of music at Oxford University, 1656-62; Gentleman of the Chapel Royal, and chamber musician to Charles II; pub. *'Psalterium Carolinum'*. The Devotions of His Sacred Majestie in His Solitudes and Suffering, Rendered in Verse, Set to Musick for 3 Voices, and an Organ or Theorbo' (1657); 'Cheerful Ayres or Ballads' (1660); also pieces in Playford's 'Musical Companion' (1667); and songs in 'Select Musickall Ayres and Dialogues' (1652, '53, '69).

WILT, Marie (née Liebenhaler) (1833-1891): b. Vienna, d. there; dramatic soprano; studied singing under Gänsbacher and Wolf after her marriage with the civil engineer, Franz Wilt; début at Graz as Donna Anna, 1865; sang in Vienna and Berlin in 1866; appeared as Norma at Covent Garden, London, 1866; sang in opera and concert at Vienna for ten years; also at London, 1874-75; Leipzig in 1877; later at Brünn, Pesth, and again at Vienna.

WILTBERGER (1) **Heinrich** (1841-): b. Sobernheim; one of the founders of Alsatian Cecilia Society; the most popular male chorus composer in Alsatia (choruses in Alsatian folk-song style); also composer of sacred choral music. (2) **August** (1850-): b. Sobernheim; brother of (1); studied in Boppard; academic teacher of music in Kolmar, 1873, Münstermaifeld, 1880, Brühl, 1884. He has written much church music, an organ school, a harmony method, secular songs, marches, various oratorios and a secular cantata; and has arranged classic compositions for string quartet and piano.

WINDERSTEIN, Hans (1856-): b. Lüneburg; conductor; studied at the Leipzig Cons.; teacher in the Music School and director of the Municipal Orchestra at Winterthur, Switzerland, 1884-87; conducted a concert orchestra at Nuremberg and later of the Philharmonic Society there; directed the Kaim Concerts and the Philharmonic Orchestra, Munich, 1893-96; conductor of the Winderstein Orchestra and the Philharmonic concerts, Leipzig, from 1896; also director of the Philharmonic concerts at Halle; composed a symphonic suite, orchestral pieces, violin solos, etc.; conductor of the Leipzig Singakademie, 1898-99.

WINDING, August Hendrik (1835-1899): b. Taaro, Denmark, d. Copenhagen; studied with Reinecke, Dreychock, Gade; director and professor at the Copenhagen Cons.; composed a piano concerto, 2 overtures, a symphony, concert allegro for piano and orch., a string quartet, 2 violin sonatas; *Phantasiestücke* for piano and

violin or clarinet; studies, preludes in all keys, a toccata, 10 *Ländliche Scenen*, 3 waltzes, a *Humoreske*, 2 books of 'Contrasts,' all for piano; piano duets, op. 32; also a violin concerto, a symphony, etc., in MS. *Ref.*: III. 73.

WINGHAM, Thomas (1846-1893): b. London, d. there; studied at Dr. Wylde's London Academy of Music, 1863; entered the Royal Academy of Music in 1867; professor of piano playing in 1871; organist at All Saints', Paddington, from 1864; wrote 2 masses (1876, 1887), Te Deum with orchestra and organ (1884), motets, offertories, 4 symphonies, 6 overtures, a serenade, and an Elegy for orchestra; concert capriccio for piano and orchestra; 2 string quartets; a piano septet, etc.

WINKEL, Dietrich Nikolaus (ca. 1780-1826): b. Amsterdam, d. there; constructed various peculiar instruments, among them a 'Variation machine,' or 'Componium,' as he called it.

WINKELMANN, Hermann (1845-1912): b. Brunswick, d. Vienna; tenor; studied with Koch at Hanover; made his début at Sonderhausen, 1875; sang at Altenburg, Darmstadt and Hamburg; subsequently at the Vienna Court Opera, 1883-1906; sang Parsifal at Bayreuth, 1882.

WINKLER (1) **Theodor** (d. 1905): for many years first flute in the Weimar court orchestra; composed valuable studies and a concerto for his instrument, and introduced the Böhm flute in Weimar (under Liszt). (2) **Alexander** (1865-): b. Kharkoff; pianist and composer; studied with Duvernoy in Paris, and Leschetizky in Vienna; teacher of piano in the Kharkoff Music School, 1890-96; then at the St. Petersburg Conservatory. He has written chamber music, orchestral variations, an overture *En Bretagne*, piano pieces and songs.

WINNEBERGER, Paul (1758-1821): b. Mergentheim, d. Hamburg; 'cellist at the French Theatre, Hamburg, 1821, and in the orchestra of the Prince of Öttingen in Wallerstein, 1782, where he succeeded Joseph Reicha as first 'cellist. He composed symphonies, etc.

WINOGRADSKI. See VINOGRADSKI.

WINTER, Peter von (1754-1825): b. Mannheim, d. Munich; dramatic composer; pupil of Abbé Vogler and violinist in the Electoral orchestra; musical director at the court theatre, 1776; went with the court to Munich, 1778; from 1788 till his death was court Kapellmeister, with frequent leaves of absence, during which he brought out operas in the principal cities. His works include about 40 Italian operas and German Singspiele, produced in Munich, Venice, Naples, Vienna, Hamburg, Prague, Berlin, Bayreuth, Paris, London, Milan, etc., of which the most notable are *I fratelli rivali* (Venice, 1792); *Der Sturm* (Munich, 1793); *Das unterbrochene Opferfest* (Vienna, 1796,

given in Italy as *Il sacrificio interrotto*; his most famous work *Babylons Pyramiden* (ib., 1797); *Marie von Montalban* (Munich, 1798); *Tamerlan* (Paris, 1802) and *Calypso* (London, 1803). He also wrote 3 oratorios and 17 sacred cantatas for the court chapel; 26 masses, and much other church music; also several secular cantatas with orch. or piano; 9 symphonies (incl. the grand choral symphony *Die Schlacht*), overtures, 2 septets, 6 string quartets, 2 string quintets, an octet for strings and wind, a sextet for strings and 2 horns, concertos for clar., bassoon, etc. He pub. a *Vollständige Singeschule* in 3 parts. Ref.: VIII. 200.

WINTERBERGER, Alexander (1834-1914): b. Weimar, d. Leipzig; pianist; studied at the Leipzig Cons. and with Liszt; professor at the St. Petersburg Cons. for some years; music critic of the *Leipziger Neueste Nachrichten*, 1903-07; wrote many piano pieces and songs, and pub. Liszt's *Technische Studien*.

WINTERFELD, Carl Georg August Vivigens von (1784-1852): b. Berlin, d. there; studied law at Halle; assessor in Berlin in 1811; judge at Breslau and keeper of the music section in the University Library, 1816; Geheimrer Obertribunalrath at Berlin in 1832; pensioned 1847. His valuable collection of old music was left to the Berlin Library; wrote *Johannes Pierluigi von Palestrina* (1832, with critical notes on Baini's *Palestrina*); *Johannes Gabrieli und sein Zeitalter* (1834), *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (1843-47, valuable source for the study of evangelical church music of the 16th-17th centuries); other important works on musical history, pub. 1839-50. Ref.: (cited on Passion music) VI. 236 (footnote).

WINTER-HJELM, Otto (1837-): b. Christiania; studied at the Leipzig Cons., also with Kullak and Wüerst in Berlin; teacher, later also organist in Christiania, conducted the Philharmonic Society there and, after its dissolution, arranged his own symphonic and church concerts; wrote 2 symphonies, choral compositions, songs and many piano pieces; pub. a method for organ and piano; also 50 psalm-tunes and 46 Norwegian mountain songs with piano accompaniment. Ref.: III. 88.

WINTZER, Richard (1866-): b. Nauendorf, near Halle; studied in the Berlin Hochschule, 1888-90; attracted attention as a composer with songs, piano pieces, and his operas *Die Willis* and *Maximilian* (1905, very successfully produced in Halle).

WIPO (early 11th cent.): chancellor at the Burgundian court, 1024-60; composed the Easter sequence *Victimae paschali laudes*, still sung to-day.

WIRTH, Emanuel (1842-): b. Luditz, Bohemia; violinist; studied at

Prague Cons. with Kittl and Mildner; concert-master of the Kurorchester at Baden-Baden; violin teacher at the Rotterdam Cons., and concert-master at the opera until 1877; succeeded Rappoldi as viola player of the Joachim Quartet and violin professor at the Hochschule, Berlin.

WIRTZ, Charles Louis (1841-): b. The Hague; student, later pianoforte teacher, at the Conservatory there; composed church music, including a *Te Deum* for double choir, brass and organ, motets, etc.

WISKE, Mortimer (1853-): b. Troy, New York; came to New York City in 1872, and has for years been active as an organist and choral director in Brooklyn and Newark. He has composed choral works, church music and organ pieces.

WIT, Paul de (1852-): b. Maestricht; cellist; founded, with O. Laffert, the *Zeitschrift für Instrumentenbau*, 1880; conducted a museum of musical instruments, 1886-90, selling his collection in the latter year to the Berlin Hochschule; subsequently made a second collection, now in the possession of W. Heyer in Cologne; tried to bring the *viola da gamba* into use; author of *Weltadressbuch der gesamten Musikinstrumenten-Industrie* (8th ed., 1912) and *Geigenzettel alter Meister vom 16. bis Mitte 19. Jahrhunderts* (1902).

WITEK, Anton (1872-): b. Saaz, Bohemia; violinist; studied with Bennewitz in Prague; concert-master of the Berlin Philharmonic Orchestra, 1894, of the Boston Symphony Orchestra, 1910; violin professor at the Von Ende School of Music, New York.

WITKOWSKI, Georges Martin (1867-): b. Mostagneux, Algeria; French officer; produced an opera, *Le maître à chanter* (Nantes, 1890), and a symphonic poem, *Harold* (1894); then entered the Schola cantorum, studied composition with d'Indy, and has since composed 2 symphonies, a symphonic poem and chamber music, and a large choral work, *Poème de la maison*. In 1902 he founded a *Schola cantorum*, and in 1905 a *Société des Grands Concerts* in Lyons.

WITT (1) (*Witte*), **Christian Friedrich** (ca. 1660-1716): b. Altenburg, d. there as Ducal Kapellmeister; composer of a passacaglia in D minor which was included in the works of Bach by mistake; pub. a *Psalmodia sacra* (1715); also wrote 3 French overtures, a 7-part sonata, 2 4-part suites (preserved), other works incl. his cantatas are lost. (2) **Friedrich** (1771-1837): b. Halten-Bergstetten, d. Würzburg; violinist, pupil of Rosetti at Wallerstein; first violin in Prince von Ottingen's orchestra, Kapellmeister at Würzburg from 1802; composed a historical opera, *Palma* (Frankfort, 1804); the comic opera *Das Fischerweib*

(Würzburg, 1806); the oratorios *Der leidende Heiland* (Würzburg, 1802) and *Die Auferstehung Jesu*; masses and cantatas; 9 symphonies, a flute concerto, a septet for clarinet, horn, bassoon, and strings, quintet for piano and wind, etc. (3) **Julius** (b. Königsberg, 1819); teacher of singing and composer of favorite male choruses in Königsberg. (4) **Theodor de** (1823-1855): b. Wesel, d. Rome; studied under his father, an organist; later with Dehn in Berlin through the generosity of Liszt, who sent him there; studied old church music in Italy after 1846, where he began the work on Breitkopf & Härtel's complete edition of Palestrina's works; composed a piano sonata, and some songs. (5) **Franz** (1834-1888): b. Walderbach, Bavaria, d. Schatzhofen, near Landshut; pupil of Proske and Schrems at Ratisbon; founded the *Allgemeiner deutscher Cäcilienverein* for the improvement of Catholic church song, 1867; established and was editor of the *Fliegende Blätter für katholische Kirchenmusik und Musica sacra*; published *Der Zustand der katholischen Kirchenmusik* (1865); *Über das Dirigiren der katholischen Kirchenmusik*; and *Das bayerische Kultusministerium* (1886). Ref.: (quoted on masses) VI. 323. (6) **Josef von** (1843-1887): b. Prague, d. Berlin; operatic tenor; at first an Austrian officer; retired from the army and studied singing with Uffmann at Vienna; sang at Graz, then at Dresden, and from 1877 at Schwerin in leading rôles.

WITTE, Georg Hendrik (1843-): b. Utrecht; composer; studied with Nicolai at the Royal Music School, The Hague, and with Moscheles, etc., at the Leipzig Cons.; director of the Essen Musikverein from 1871; retired in 1911; composer of a piano quartet, a 'cello sonata, pieces for 'cello and piano, 'Hymn to the Sun' for chorus and orchestra; published a chorale book, and 34 studies of Cramer with indications for phrasing; author of *Der Essener Musikverein 1838-1913*.

WITTEKOPF, Rudolf (1863-): b. Berlin; concert and operatic bass; studied at Stern Conservatory; sang at Aachen, Leipzig, the Berlin court opera, 1899, and Breslau municipal opera, 1907.

WITTICH, Marie (1868-): b. Giessen; studied in Würzburg with Frau Otto-Ubridz; operatic soprano at Düsseldorf, Basle, and Schwerin; prima donna of the Dresden Court Opera, 1889-1914; also sang in Bayreuth. She married Dr. Karl Paul.

WITTMANN, Karl Friedrich (1839-1903): b. Coburg, d. Berlin; actor at Königsberg, Hanover, Darmstadt and Oldenburg; theatre director to Prince Heinrich XXIV of Reuss; director of the Royal (now National) Theatre of Helligoland, 1876-95; editor of opera books in the dramatic section of

Reclam's Universal Library and numerous piano arrangements.

WIZLAW von RÜGEN: minnesinger. Ref.: I. 218, 219; mus. ex., XIII. 8.

WOERMANN, Karl: contemp. German author. Ref.: VIII. 417.

WOHLFAHRT, Heinrich (1797-1883): b. in Kössnitz, near Apolda, d. Connewitz, near Leipzig; famous teacher; studied under Häser at Weimar; cantor and tutor in Thuringian towns; teacher at Jena and Leipzig from 1867; pub. *Kinder-Klavierschule* (24 editions), *Der erste Klavierunterricht*, *Der Klavierfreund* (36 children's studies); *Klavierübungen*, *Grössere und rein praktische Elementar-Klavierschule*, *Schule der Fingermechanik*, *Anthologische Klavierschule*, *Theoretisch-praktische Modulationschule*, *Vorschule der Harmonielehre*, *Wegweiser zum Componiren*; also instructive pieces for piano; 3 children's sonatas; *Kleine Leute*, etc. His sons, **Franz** and **Robert**, teachers in Leipzig, pub. other works of similar nature.

WOHLGEMUTH, Gustav (1863-): studied in Leipzig; taught at Anger and Reudnitz (1887-1891); founded Leipzig Männerchor, 1891; conductor of the Singakademie, 1900; conducted the German singing societies' festivals at Gorizia (1902), Breslau (1907) and Nuremberg (1912), and is known as composer of male choruses.

WOIKOWSKI-BIEDAU, Victor von (1866-): b. Nieder-Arnsdorf, near Schweidnitz; studied in Leipzig, Freiburg, Berlin and Breslau (*Dr. phil.*), pupil of B. Wolff and W. Berger. His compositions are songs (about 100), ballades for baritone and orch., an orchestral prelude, 3 melodramas and 3 operas (*Helga*, *Der lange Kerl*, *Das Nothend*) produced in 1904, 1905 and 1913, in Wiesbaden, Berlin and Dessau respectively.

WOLDEMAR, Michel (real family name *Michel*) (1750-1816): b. Orleans, d. Clermont-Ferrand; pupil of Lolli; musical director of a travelling theatrical troupe; pub. 3 violin concertos, a concerto for a violin of 5 strings (c added), which he called violin-alto (having the combined range of violin and viola); also a string quartet, duets for 2 violins and violins and viola, 12 large violin soli, *Sonates fantomagiques*; double-stop études (*Nouveau labyrinthe harmonique*), other études; also a method for violin, for viola and for piano. He invented a sort of musical stenography, described in his *Tableau mélodachygraphique*. Ref.: VII. 436.

WOLFF (1) **Ernst Wilhelm** (1735-1792): b. Grossheringen, d. Weimar, where he was court Kapellmeister and prod. about 20 operas, dramatic cantatas, etc.; also wrote Passion oratorios, Easter cantatas, etc.; piano concertos, 4 quintets for piano, flute, violin, viola, and 'cello; 6 string quar-

tets; 42 piano sonatas; and (MS.) 15 symphonies, 17 partitas, and much chamber music; pub. *Kleine musikalische Reise* (1782) and *Musikalischer Unterricht* (1788). (2) **Georg Friedrich** (1762-1814): b. Hainrode, d. Wennigerode as Kapellmeister; wrote *Kurzer Unterricht im Klavierspielen* (1783, etc.); *Unterricht in der Singekunst* (1784, etc.); *Kurzgefasstes musikalisches Lexicon* (1787, etc.). (3) **Ferdinand** (1796-1866): b. Vienna, d. there; librarian of the Imperial Library; wrote *Über die Laif, Sequenzen und Leiche. Ein Beitrag zur Geschichte der rhythmischen Formen und Singweisen der Volkslieder und der volksmässigen Kirchen- und Künstler-Lieder im Mittelalter* (Heidelberg, 1841). (4) (**Wolf**), **J. C. Ludwig** (1804-1859): b. Frankfurt, d. Vienna; pianist and violinist; composer (pupil of Seyfried); wrote 3 string quartets, a piano quartet, 4 string trios (prize at Mannheim), etc. (5) **Cyril** (1825-): b. Müglitz, Moravia; choral director of the Dominicans and at the Univ. of Vienna; Kapellmeister at the Church of the Minorites; teacher of harmony in the St. Cecilia Society, Vienna; composer of vocal church music. (6) **Bernhard** (1835-): b. Rakowitz, West Prussia; pupil of Bülow; pianist, teacher at Berlin Cons.; composer of instructive piano works; pub. a simplified ed. of Pišna's 60 Exercises, etc. (7) **William** (1838-1913): b. Breslau, d. Berlin; pupil of the Stern-Kullak Cons. and Kullak Academy in Berlin; because of a strained finger gave up pianistic career for theory and teaching; gave popular illustrated musico-scientific lectures; docent at the Humboldt Academy, Berlin, since 1881; choral leader of the Jewish Congregation since 1891; wrote articles in various journals, pub. as *Gesammelte musikästhetische Aufsätze* (1894), also *Musik-ästhetik in kurzer und gemeinverständlicher Darstellung* (2 vols., 1896, 1906). (8) **Maximilian** (1840-1886): b. Moravia, d. Vienna; pupil of Marx and Dessoff; composer of successful operettas, including *Die Schule der Liebe, In Manen des Königs, Die blaue Dame, Rosa und Reseda, Der Pilger, Die Porträtdame, Cäsarine, Raffella*, prod. in Vienna and elsewhere. (9) **Hugo** (1860-1903): b. Windischgrätz, Lower Styria, d. Vienna (in an asylum for the insane); went to Vienna in 1875 and for a short time studied at the Conservatory. Except for a short stay in Salzburg, where he was Kapellmeister in 1881, his life was passed in Vienna as teacher and music critic of the *Salonblatt*. As artist he met with much opposition and antagonism. W. is the modern master of the German Lied, his position in that field being analogous to that of Wagner in the opera. He 'set' individual poets rather than single poems and gave his song cycles a comprehensive

unity of conception. Nearest the folk-type are his Mörike songs (1888), which were followed by an Eichendorff cycle, and one after Goethe (1888-89). A 'Spanish Song-Book' (sacred and secular songs) appeared during 1889-90, succeeded by six songs after Keller, for female voice; an 'Italian Song-Book' (1890-96) and three poems by Michel Angelo. Wolf in his songs lays stress on text values, psychologically true declamation, and thematic development. Aside from the songs, he composed a hymn *Christnacht* for soli, chorus and orchestra (Mannheim, 1891), music to Ibsen's *Fest auf Solhaug* (1892), *Elfenlied* and *Feuerreiter*, a Mörike song in choral arrangement (Vienna, 1892); 6 sacred choruses a *cappella* after Eichendorff (1881), 'Morning Hymn' for chorus and orch.; *Dem Vaterland*, hymn for male chorus and orch., and *Frühlingschor* (from *Manuel Venegas*). also a comic opera *Der Corregidor* (1895). A second opera, *Manuel Venegas*, was not completed, as the composer became mentally affected in September, 1897, and soon ceased all creative work. Altogether, W. wrote 232 songs; some were orchestrated by him (20 preserved). A string quartet in D min., *Penthisilea*, symphonic poem for grand orchestra, and an 'Italian Serenade' for small orchestra (also string quartet) complete the list of his works. Ref.: III. 201f, 257ff, songs, V. 331ff; opera, IX. 429f; mus. ex., XIV. 47, 51; portrait, V. 332. (10) **Johannes** (1869-): b. Berlin; studied Germanics and musical science (under Spitta) at Berlin Univ.; music at the Royal High School there; made researches in the chief libraries of Europe in 1902; became docent at the Univ. of Berlin, in 1908 professor; also teacher of musical history at the Royal Institute for Church Music; and became librarian and curator of the musical collections of the Royal Library, Berlin, in 1915. He is the author of many valuable special studies on historical and theoretical subjects pub. in the leading German and Dutch musical periodicals; edited, with Oskar Fleischer, the *Sammelbände* of the Int. Musical Soc., 1899-1904; and, commissioned by the Berlin Academy, is at present engaged on a bibliography of Latin musico-theoretical treatises of the Middle Ages, to serve as a basis for a *Corpus scriptorum de musica medii ævi*. W. republished the *Musica practica* of Bartolomeo. Ramis de Pareja (1901), also vocal works of Rudolph Ahle, and the secular works of Heinrich Isaak (German and Austrian *Denkmäler* respectively), and arranged a complete edition of the works of Obrecht for the Society for North Netherland Musical History; also a collection of 16th cent. Dutch songs, etc. He pub. *Geschichte der Mensuralnotation von 1250-1460 nach den theoretischen und praktischen Quellen*, a

work which throws new light on the music of this period, containing many musical examples in original notation and transcription (3-part, 1905); also *Deutsche Lieder des 15. Jahrhunderts* (*Lillencron-Festschrift*, 1910) and *Handbuch der Notationskunde* (Vol. I, Leipzig, 1913).

WOLFF (1) **Heinrich** (1813-1898): b. Frankfort, d. Leipzig; toured as violinist in boyhood; pupil of Fémy, Schnyder von Wartensee, and of Mayseder and Seyfried in Vienna; toured Europe from 1830; concert-master at Frankfort Stadttheater, 1838-78; composed 9 string quartets, 6 string quintets, 6 symphonies, 4 overtures, 2 violin sonatas, 4 violin concertos, variations, etc., but only some violin études, etc., were published. (2)

Edouard (1816-1880): b. Warsaw, d. Paris; studied in Warsaw and Vienna; lived in Paris from 1835 as concert-pianist and composer of piano works in a style akin to that of his friend Chopin. His 350 works include, for piano, études, op. 20 (24 numbers), op. 50 (24), op. 90 (24 *études faciles*), op. 100 (24 improvisations in étude-form), *L'art de chanter sur le piano* (48 études), *L'art de l'expression*; *Valse La favorite*; *Chansons polonaises originales*; *Tarentelle*; *Chansons bachiques* and a concerto; also wrote, with de Bériot, 30 celebrated duos for piano and violin, and 8 others with Vieuxtemps. (3)

Auguste Désiré Bernard (1821-1887): pupil of Zimmermann at the Paris Cons., where he later became teacher of piano; entered the piano manufactory of Camille Pleyel, 1850, became associate, 1852, and head of the house, 1855 (Pleyel, Wolff & Co.). He was himself active in the construction of the instruments and made several improvements. He also composed, was honorary president of the Société des compositeurs de musique, and founded the annual Pleyel-Wolff prize for the best piano composition with or without orchestra. (4)

Hermann (1845-): b. Cologne; pupil of Franz Kroll and Wüerst; editor of the *Neue Berliner Musikzeitung*, 1878-79; co-editor of the *Musikwelt*; concert manager in Berlin. (5)

Leonhard (1848-): studied at Cologne Cons., won the Mozart Scholarship and studied with Vieuxtemps, Leonhard Kiel and Joachim; choral conductor in Wiesbaden, municipal and academical Musikdirektor at Bonn, *Dr. phil.*, Royal professor; wrote *Bachs Kirchenkantaten* (1913). (6)

Ernst: contemp. German writer on music; pub. biographies of Schumann (1906) and Mendelssohn (1911) and edited the latter's *Meister-Briefe* (1907). (7)

Erich J. (1874-1913): b. Vienna, d. New York; pupil of Door, and Robert and J. N. Fuchs at the Cons. of the Friends of Music, Vienna; lived in Vienna till 1906, then in Berlin as accompanist,

etc.; composer of Lieder; also a ballet *Zlatarog* (Prague, 1913), a violin concerto and a string quartet. *Ref.*: III. 266f, 268.

WOLF-FERRARI, Ermanno (1876-): b. Venice; son of a painter, native of Baden; was largely self-taught in music, though later a pupil of Rheinberger in Munich; director of the Liceo Benedetto Marcello, Venice, 1902-09; prod. a Biblical stage-play, *La Sulamita* (Venice, 1898), and the operas *Cenerentola* (ib., 1900; in German as *Aschenbrödel*, Bremen, 1902); *Le donne curiose* (as *Die Neugierigen Frauen*, Munich, 1903); *Die vier Grobiane* (Munich, 1906); *I Gioie della Madonna* (1908); *Il Segreto di Susanna* (Munich, 1909) and *Der Liebhaber als Arzt* (Dresden, 1913); also composed *Talitta Kuma* ('The Daughter of Jairus'), a 'mystery' for soli chorus and orch.; *La vita nuova* for soli, chorus, orch., organ and piano (1903); also a chamber symphony, 2 violin sonatas, a piano quintet, trios, piano pieces and duets. *Ref.*: III. viii, ix, xiv, 369, 375; VI. 393f; IX. 497, 499ff; mus. ex., XIV. 164; portrait, III. 372.

WOLFFHEIM, Werner (1877-): b. Berlin; studied Berlin (Kretzschmar, Johannes Wolf and O. Fleischer); musicologist and author of valuable musical monographs; organizer of the musical division of the first congress for aesthetics and universal art in Berlin, 1913. With H. Springer and Max Schneider he is editor of the *Miscellanea bio-bibliographica* (addenda and corrections to Eitner's *Quellenlexicon*).

WÖFL (Wölfl, Woelfl), Joseph (1772-1812): b. Salzburg, d. London; noted pianist; studied piano and composition with Leopold Mozart and Michael Haydn; appeared as a concert player in Warsaw, 1792-94; left Poland and settled in Vienna; brought out 3 pieces for the stage, *Der Hölleberg* (1795), *Das schöne Milchmädchen* (1797), and *Der Kopf ohne Mann* (1798); made a long tour, playing in Brünn, Prague, Leipzig, Dresden, Berlin, and Hamburg during 1798-99; again in Leipzig and Berlin, 1800; Paris, 1801-05, where he was eminently successful; prod. an opera, *L'Amour romanesque*, at the Théâtre Feydeau (1804); the heroic opera *Fernando, ou les Maures* (1805). After some doubtful adventures on the continent W. resided in London 7 years, where he prod. piano concertos and symphonies of his own (1805); 2 ballets at the King's Theatre, *La surprise de Diane* (1805) and *Alzire* (1807). Henceforth the course of his life is obscure, though he continued to publish compositions for several years. They comprise 69 works with opus-numbers and many others for piano without, including the *Concerto militaire*, op. 43, and *Le Calme*; the grand sonatas *Non plus ultra*, op. 41, and *Le diable à quatre*,

Wolfram

op. 50; 2 symphonies, 9 string quartets, a dozen piano trios, 2 trios for 2 clarinets, and bassoon, many violin sonatas, a flute sonata, a cello sonata, about 40 piano sonatas, duos with violin, a duo for 2 pianos, a *Méthode de piano*, songs, instrumental music, etc.; also the comic opera *Liebe nach kurzen Process, oder Die Heirath auf gewisse Art* (1801) and several others written for Vienna. *Ref.*: II. 162.

WOLFRAM (1) **Johann Christian** (1766-1828): organist and teacher of a girls' school at Golda; wrote *Anleitung zur Kenntnis, Beurteilung und Erhaltung der Orgeln* (1815). (2) **Joseph Maria**: b. Dobrzan, Bohemia, d. Tepitz; pupil of Kozeluch at Prague, and Drechsler at Vienna, where he taught, 1811-13; secured a government position at Theusing, and became mayor of Teplitz in 1824. He was a devoted amateur composer; prod. an opera at Teplitz in 1820 (?) and several others in Dresden during 1826-38 (?), of which one, *Alfred* (1826), was so successful that its composer was considered for the Kapellmeister's post to succeed Weber. He also pub. piano pieces and songs.

WOLFRAM VON ESCHENBACH: minnesinger. *Ref.*: V. 142; IX. 281.

WOLFRUM (1) **Philipp** (1854-): b. Schwarzenbach am Wald, Upper Franconia; studied with Rheinberger, Willner, etc., at the Munich Royal School of Music; seminary music teacher in Bamberg, 1878-84, since then organist and University Musikdirektor in Heidelberg; conductor of the Bachverein and the Evangelical Church Chorus at Baden; *Dr. phil.*, Leipzig, 1890, with the essay *Die Entstehung und erste Entwicklung der deutschen evangelischen Kirchenlieder in musikalischer Beziehung*; professor of musical science since 1898; Generalmusikdirektor, 1907; honorary *Dr. theol.*, Heidelberg, 1910. He composed 3 sonatas, 3 tone-poems, etc., for organ; string quartet, piano quintet, trio (with viola), cello sonata, piano pieces, an overture, choral works (*Grosses Hallelujah*, *Weihnachtsmysterium* [1899; Hereford, 1903]), part-songs for mixed and men's voices, and many songs. He designed an adjustable concert platform capable of variable lighting. *Ref.*: VI. 355. (2) **Karl** (1857-): b. Schwarzenbach; brother of (1); seminary music teacher in Altdorf near Nuremberg; studied at the Munich Royal School of Music as government scholar; composed organ works, including 3 sonatas and preludes, also vocal church music.

WOLKENSTEIN, Oswald von (ca. 1377-1445): b. Gröden, Tyrol, d. at his castle Hauenstein; one of the last minnesingers, whose songs with melodies were republished by Josef Schatz and Oswald Koller in the *Denkmäler der Tonkunst in Österreich* (IX. 1).

WOLLANCK, Friedrich (1782-1831):

Wolstenholme

b. Berlin, d. there, as judicial councillor. He composed an opera *Der Alpenhirt* (Berlin, 1811); *Liederspiel Thibaut von Louis*; music to Gubitz's drama *Liebe und Frieden*; monologues from *Maria Stuart* and *Die Braut von Messina*; 2 masses, a Requiem, and other church-music; over 100 songs, 33 part-songs; the cantata *Hedwig von Rungenhagen*; and much instrumental music.

WOLLE, John Frederick (1863-): b. Bethlehem, Pa.; pupil of Rheinberger in Munich (1884-85); organist in Bethlehem, Pa., 1884-1905, and Packer Memorial Church, Lehigh Univ., 1887-1905; professor of music, Univ. of California, 1905-11, and conductor Univ. of California symphony concerts; organized the Bethlehem Choral Union, 1882, the Easton Choral Society, 1883, and the Bach Choir, 1898; conducted the 1st, 2nd and 3rd Bach Festivals (1900, 1901, 1903), at Bethlehem, Pa.; organized the California Bach Choir (1909) and gave the first and second California Bach Festivals (1909-10); gave first complete American performance of the St. John Passion, the Christmas Oratorio and many of the Bach cantatas; reestablished the Bach Festivals at Bethlehem, Pa., which he made nationally famous, in 1911; conductor Harrisburg (Pa.) Choral Society and York (Pa.) Oratorio Society since 1914; composer of hymn tunes, anthems for chorus and orchestra, organ transcriptions, etc. *Ref.*: VI. 327.

WOLLENHAUPT, Hermann Adolf (1827-1863): b. Schkeuditz, near Leipzig, d. New York; studied with Knorr and Hauptmann at Leipzig; played at a concert of the Philharmonic Society, New York, in 1845, and became a concert-pianist and teacher; made a successful concert-tour of Europe, 1855; composed nearly 100 brilliant piano pieces, including 2 military marches; *Galop di bravura*; 2 *Valses styriennes*; Improvisation; Nocturne; Scherzo brillante.

WOLLICK, Nicolas: b. Bar-le-Duc; studied at Cologne, teacher at Metz; pub. *Opus aureum musices castigatissimum, de gregoriana et figurativa* . . . (Cologne, 1501, 3rd [remodelled] ed. as *En chironidion musices* . . . *de gregoriana*, etc., 1509; 5th ed., 1521).

[Str.] **WOLSTAN** (10th cent.): described the Winchester organ in verse. *Ref.*: VI. 401.

WOLSTENHOLME, William (1865-): b. Blackburn; blind from birth; studied with Dore; graduated Mus. Bac. from Oxford; organist in London since 1888; also toured the United States as organ virtuoso. He composed a sonata in F, sonata in Handel style, a fantasy in E, prelude and fugue, festival toccata, Irish Fantasy and sonatinas for organ, a sonata and other pieces for piano, chamber music (piano quartet, string quartets,

piano trio, wind quintet, violin sonata) and other pieces for violin, for viola and for 'cello with piano, a suite for string orchestra, other pieces for organ and orch., viola and orch., etc., also choral ballades 'Sir Humphry Gilbert' and 'The Three Fishers' for women's voices. *Ref.*: III. 442; VI. 494.

WOLTZ, Johann (17th cent.): organist at Heilbronn for 40 years; pub. *Nova musices organicæ tabulatura* (1617), a tablature work containing no less than 215 pieces, and in its third part 77 organ movements, in which German masters are well represented. *Ref.*: VI. 428.

WOLZOGEN (1) [Carl August] **Alfred**, Freiherr von (1833-1883): b. Frankfurt, d. San Remo; intendant of the court theatre at Schwerin from 1868; wrote *Über Theater und Musik* (1860); *Über die szenische Darstellung von Mozarts Don Giovanni* (1860); *Wilhelmine Schröder-Devrient* (1863); and made a new German version of Mozart's *Don Giovanni* and *Schauspiel-direktor*. (2) **Hans** [Paul] Freiherr von (1848-): b. Potsdam; studied mythology and comparative philology at Berlin, then lived in Potsdam and devoted himself to literature. An enthusiastic Wagnerian, he was called by the master to Bayreuth to edit the *Bayreuther Blätter* in 1877; also pub. *Der Nibelungenmythus in Sage und Literatur* (1876); *Thematischer Leitfadendurch die Musik von R. Wagner's Festspiel Der Ring des Nibelungen* (1876, 4th ed., as *Erläuterungen zu R. W.'s Nibelungendrama*, 1878, etc.); *Die Tragödie in Bayreuth und ihr Satspiel* (1876, etc.); *Grundlage und Aufgabe des allgemeinen Patronatvereins zur Pflege und Erhaltung der Bühnenfestspiele in Bayreuth* (1877); *Wagner's Siegfried* (1879); *Parsifal* (21st ed., 1914); *Die Sprache in Wagner's Dichtungen* (1877, 2nd ed., 1880); *Richard Wagner's Tristan und Isolde* (1880); *Richard Wagner's Heldengestalten erläutert* (2nd ed., 1886); *Richard Wagner und die Tierwelt; auch eine Biographie* (1890, 3rd ed., 1900); *Richard Wagner's Lebensbericht* (1884; first pub. in the 'North American Review' as 'The Work and Mission of My [Wagner's] Life'; *Erinnerungen an Richard Wagner* (1883); *Wagner-Brevier* (1904); *Bayreuth* (1904); *Kunst und Kirche* (1913) and several other essays on Wagner's works and theories; also wrote the texts of Hans Sommer's *Das Schloss der Herzen* (1899) and d'Albert's *Flauto solo* (1905). (3) **Ernst**, Freiherr von (1855-): son of (1); is the originator of the modern German poet's vaudeville called *Überbrettel*, for which he wrote a number of skits. His wife, Elsa Laura, has appeared as singer of folk-songs to lute accomp., of which she pub. several collections. *Ref.*: IX. 434.

WONNEGER (or **Vuonnegger**), **Johann Ludwig** (16th cent.): friend of Glarean in Freiburg, Bavaria; pub. an extract from his friend's '*Dodecachordo*' (1557, also 1559).

WOOD (1) [Sir] **Henry Joseph** (1870-): b. London; conductor; deputy organist of St. Mary's Aldermanbury at 10, and organist of St. John's, Fulham, at 17; gave organ recitals at exhibitions at South Kensington (1883-85); studied at Royal Academy of Music with Prout, Macfarren, Steggall, Manuel Garcia and Duvivier; conducted various suburban musical societies; conductor of various travelling opera companies, 1890-94; has conducted promenade concerts at Queen's Hall and the Queen's Hall Orchestra since 1895; conducted Berlin Philharmonic (1899) and the New York Philharmonic Society (1904); founder and conductor of the Nottingham City Orchestra; conductor of many important festivals in England, the Crystal Palace Concerts, London (1901-02), etc.; also known as a vocal teacher; author of 'Breathing Tones and Their Qualities.' *Ref.*: III. 422; VI. 379; portrait, VIII. 488. (2) **Charles**: contemp. Irish composer; has written a string quartet, a set of orchestral variations in the Irish tune, 'Patrick Sarsfield,' 'Ballad of Dundee' for chorus, songs, etc. *Ref.*: III. 426f. (3) **Haydn** (1882-): b. Slathwaite, Yorkshire; violinist and composer; studied at Royal College of Music, with Arbos, and César Thomson in Brussels; composition with Stanford; has toured British Isles and Canada as solo violinist; composer of an orchestral suite, fantasia for strings, a set of variations and a *Suite de Ballet* for orchestra, a piano concerto, songs, violin pieces, etc. *Ref.*: III. 443.

WOODBIDGE, William C. *Ref.*: (cited) IV. 240f.

WOODFORDE-FINDEN, Amy: b. Valparaiso, Chili, as the daughter of a British consul; composer of songs, including 'Four Indian Love Lyrics,' 'Lover in Damascus,' 'O Jhulem River,' 'O Flower of All the World,' 'The Pagoda of Flowers,' 'A Dream of Egypt,' 'Golden Hours,' 'Stars of the Desert,' etc. She married Colonel Woodforde-Finden, of the Indian Army. *Ref.*: III. 443.

WOODMAN, Raymond Huntington (1861-): b. Brooklyn, N. Y.; organist and composer; studied with Dudley Buck and César Franck; assistant organist Christ Church, Norwich, Conn. (1879-80); organist and choirmaster First Presbyterian Church, Brooklyn, since 1880; professor of music at Packard Collegiate Institute; has composed songs, cantatas, anthems, part-songs and compositions for piano and organ; edited the 'Church Music' department of the New York 'Evangelist' for 3 years. *Ref.*: IV. 355.

WOOLDRIDGE, H. Ellis (1845-):

b. Winchester; at first studied painting and became a decorative artist, and in 1895 became Slade professor of Fine Arts at Oxford Univ. In the meantime he made musico-historical researches and wrote a study on the origin of the English church song, 'The English Metrical Psalter' (in 'Grove's Dictionary,' Appendix, 1890); also pub. 'Old English Popular Music' (a revision of 'Chappell's Popular Music of Olden Times,' 2 vols., 1893); 'Early English Harmony' (1896); with Robert Bridges edited the 'Yattendon Hymnal' (1897); contributed 'The Polyphonic Period' [1250-1600] to the 'Oxford History of Music' (vols. I-II, 1901, 1905); edited (with Arkwright) the new edition of Purcell's church compositions, and contributed valuable studies to the 'Musical Antiquary.' Ref.: III. 430; (cited) I. 183.

WOOLHOUSE, Wesley S. B. (1809-1893): b. North Shields, d. London; mathematician and musician, chief assistant at the Nautical Almanac Establishment; wrote 'Essays on Musical Intervals, Harmonics and the Temperament of the Musical Scale' (1835); and 'Cathecism of Music' (1843).

WORDSWORTH, William, the English poet. Ref.: II. 99.

WORK, Henry Clay (1832-1884): b. Middletown, Conn., d. Hartford, Conn.; son of an ardent abolitionist; educated in Illinois; studied music in Hartford; wrote war-songs during the American Civil War, some of which have become virtually folk-songs ('Kingdom Comin', 'Marching Through Georgia', 'Babylon Is Fallen'), also other songs of sentimental character, altogether to the number of nearly one hundred. After an unsuccessful business venture, W. connected himself with Root and Cady, the publishers of his songs, in Chicago.

WORMSER, André Alphonse Toussaint (1851-): b. Paris; composer; studied with Bazin and Marmontel at the Conservatoire; composer of the operas *Adèle de Ponthieu* (1887), *Rivoli* (1896) and several others; the pantomime *L'Enfant Prodigue* (1890); played in New York as 'Pierrot the Prodigal,' 1916); ballets, operettas, orchestral overtures and suites, piano pieces, etc.

WORNUM, Robert (1780-1852): b. London, d. there; inventor of the upright piano action. He constructed diagonally and upright strung pianos in 1811 and 1813, named respectively the 'Unique' and the 'Harmonic.' In 1827 he brought out a 'piccolo piano,' and in 1829 perfected his crank action (patented 1826), which was afterwards universally adopted as the 'cottage' or 'pianino' action. It was introduced in Paris by Pape and adopted by Pleyel, and hence was called the French action. It is of great importance in connection with the development of the upright piano. W. first started in busi-

ness with George Wilkinson in 1810, which partnership was dissolved in 1812. He later established a warehouse and concert room in Stone Street, London, under the name of Wornum & Sons. A grandson, **A. N. Wornum**, succeeded to the management of the business.

WORRELL, Lola Carrier; contemp. American song writer. Ref.: IV. 406.

WÖSS, Josef Venantius (1863-): b. Cattaro, Dalmatia; studied at the Vienna Cons.; piano teacher in Weisskirchen, Bohemia, then harmony teacher in the Kirchenmusik-Vereinschule of the votive church, Vienna. He composed symphonies, divertimenti and serenades for orch., overtures, chamber music, piano pieces; also masses, a Te Deum, motets, choruses with orchestra, male choruses, songs; also the operas *Lenzläge* (Elberfeld, 1905) and *Flaviennes Abenteuer* (Breslau, 1910).

WOTQUENNE, Alfred (1867-): b. Lobbes, Hainault; pupil of Mailly, Dupont and Gevaert at Brussels Cons.; since 1894 librarian of that institution; author of a number of valuable bibliographical works, including *B. Galuppi* (1899); thematic catalogues of Italian opera librettos, works of Gluck (1904), *Ph. Em. Bach* (1905), *Rossi* (1909), an alphabetical list of the dramatic works of Zeno, Metastasio and Goldoni (1905). To the *Gevaert Répertoire classique* and *Répertoire français* he is adding a *Répertoire Wotquenne*, and is completing a card catalogue (18,000) of Italian chamber cantatas (18th cent.) for purposes of study, and a new detailed catalogue of the conservatory library.

WOTTON, William; English organ builder flourishing about 1487. Ref.: VI. 405.

WOUTERS, [François] Adolphe (1841-): b. Brussels; studied at the Brussels Cons.; organist of Notre Dame de Finistère and *maître de chapelle* at St. Nicolas, 1868; professor of piano at the Cons. from 1871; composer of masses, a grand Te Deum and other sacred music, male choruses, a symphonic overture, technical studies and transcriptions for piano, etc.; edited many editions of classical piano works.

WOYRSCH, Felix von (1860-): b. Troppau, Austrian Silesia; composer, chiefly self-taught; conductor of the Altona Singakademie and organist of the Friedenskirche; also organist of the Johanniskirche, and conductor of the Altona Symphony and People's concerts since 1903; composer of a symphonic prologue to Dante's *Divina Commedia*, 2 symphonies, a violin concerto, an overture, a string quartet, the operas *Der Pfarrer von Meudon* (1886), *Der Weiberkrieg* (1890) and *Wikingfahrt* (1896); a ballad, *Edward*, for baritone and orchestra; *Der Geborne Jesu*, for soli, chorus and orchestra; a passion oratorio, for soli, orchestra

Wrangell

and organ; *Sappische Ode an Aphrodite*, for soprano, women's chorus and orchestra; *Totentanz*, a mystery for soli, chorus orchestra and organ; *Deutscher Heerbann*, for soli, men's chorus and orchestra; *Der Bandalen Auszug*, for men's chorus and orchestra; songs, mixed choruses, choruses for men's voices and for women's voices, etc.

WRANGELL, Vasilii Georgievitch, Baron (1862-1901): b. St. Petersburg, d. there; studied at the St. Petersburg Conservatory; edited the musical publication, *Nove List*, and wrote songs, several orchestral suites, a symphony in D major (1894), the music to Tchapiëff's 'Treacherous Demetrius' (1896) and 'The Daughter of the Mikado.'

WRANITSKY (1) Paul (1756-1808): b. Neureusch, Moravia, d. Vienna; pupil of J. Krauss, at Vienna; violinist in the Esterhazy orchestra under Haydn; Kapellmeister of the Imperial Opera, Vienna, 1785; produced numerous operas, operettas, ballets; wrote music to several dramas; composed 27 symphonies, 12 quintets, 45 quartets, 9 trios for string, 3 trios for 2 flutes and 'cello, etc. (2) **Anton** (1761-1819): b. Neureusch, d. Vienna; violinist; brother and pupil of Paul (1), also pupil of Albrechtsberger, Mozart and Haydn; Kapellmeister to Prince Lobkowitz, esteemed as teacher; wrote 2 masses, a violin concerto, 6 string quintets, 15 string quartets, duos and variations for 2 violins, violin sonatas and a method for violin. *Ref.*: VII. 419; IX. 101.

WREDE, Ferdinand (1827-1899): b. Hanover, d. Frankfort-on-the-Oder; pianist; studied under Marschner, Methfessel, and Litolf; cantor of the Marienkirche, Frankfort; conductor of the Singakademie, and singing teacher in the public schools; composed male choruses, songs and piano pieces.

WRIGHT (1) Thomas (1763-1829): b. Stockton-on-Fees, d. there; organist at Stockton and Kirkleatham; noted for his extempore voluntaries, also as piano teacher; composer of a piano concerto, which is one of the first compositions to bear metronome marks, also anthems, hymn-tunes, etc. W. himself invented a pocket metronome of simple design, also an 'organ attachment' to a square piano. (2) **Louise Drake**: contemporary American song-writer. *Ref.*: IV. 406.

WRIGHTON, W. T. (1816-1880): d. Tunbridge Wells; composer of popular English songs; edited with Beale 'Congregational Psalmody' (London, 1858).

WUERST, Richard Ferdinand (1824-1881): b. Berlin, d. there; studied with Rungenbagen at the Academy; violin with Hubert Ries and David; composition with Mendelssohn; became Royal Musikdirektor 1856, professor 1877, in Berlin, where he was teacher of composition at Kullak's Academy

Wüllner

for some years; also member of the Academy. He composed 7 operas, a lyric cantata, *Der Wasserneck*, 3 symphonies, overtures, orchestral serenade, *Märchen*, variations and intermezzo for orchestra; a violin concerto, string quartets, an aria, songs, etc. W. edited the *Neue Berliner Musikzeitung*, 1874-75, and wrote valued criticisms for the *Berliner Fremdenblatt*. *Ref.*: III, 11, 257.

WÜLLNER (1) Franz (1832-1902): b. Münster, Westphalia, d. Braunfels-on-Lahn; studied with C. Arnold and with A. Schindler in Münster, Kessler in Frankfurt, Grell, Dehn and Rungenbagen in Berlin, also at Brussels, Cologne, Bremen, Hanover, and Leipzig. After giving piano recitals in which Beethoven's last sonatas were featured, he went to Munich and became piano teacher at the Cons. in 1856; municipal (later Royal) Musikdirektor at Aix-la-Chapelle from 1858. W. conducted, with Rietz, the 41st Lower Rhine Music Festival of 1864, returned to Munich to conduct in the court chapel, and in 1867 became director of the choral classes in the reorganized School of Music, writing for them his *Chorübungen der Münchener Musikschule*. He became conductor of the Court Opera and the Academy Concerts as Bülow's successor in 1869, was made first court conductor in 1870 and Royal professor in 1875. In 1877 he succeeded Rietz as Royal court Kapellmeister in Dresden, and artistic director of the Cons. there. He was excluded from the court opera in favor of Schuch in 1882. W. in the same year conducted the Lower Rhine Festival at Aix-la-Chapelle, and in 1883-84 the Berlin Philharmonic Concerts. He succeeded Hiller as director of the Cologne Cons., and conductor of the Gürzenich Concerts, 1884; also directed two other Lower Rhine Festivals (1886, 1890). He composed a cantata, *Heinrich der Finkler*, soli, male chorus, and orchestra (1864); additional recitatives to Weber's *Oberon* (accepted by various leading theatres in Germany); Psalm 125 for chorus and orchestra; Miserere for double choir, op. 26; Stabat Mater for double choir; other masses, motets, songs for mixed chorus, and songs; also 2 violin sonatas, a trio, variations for piano and 'cello, and piano pieces. *Ref.*: III. 212. (2) **Ludwig** (1858-): b. Münster; son of (1); student of Germanic culture in Munich, Berlin and Strassburg Univ.; *Dr. phil.* and docent at Münster Academy, 1884-87; then studied music at Cologne Cons.; was conductor of the Kirchenchor there, but soon became an actor at Meiningen; travelled as elocutionist from 1895, as baritone Lieder-singer from 1896, and became widely known in Europe and America as an extraordinarily genial interpreter of German songs, especially Brahms', though

lacking in vocal equipment and technique. He has also appeared successfully as violinist. *Ref.*: portrait, V. 364.

WUNDERLICH, Johann Georg (1755-1819): b. Bayreuth, d. Paris; flute virtuoso; studied with his father, and with Rault at Paris; appeared at a Concert spirituel in 1779; first flute in the royal orch. and at the Opéra, 1787; flute professor at the Cons., 1794-1819, where Tulon was among his pupils; pub. 6 duos for flutes; sonatas for flute and bass; sonatas for flute, bass and bassoon; 6 solos for flute; 9 grand flute solos; 6 divertissements; caprices, études, and a Flute Method.

WURFEL, Wilhelm (1791-1852): b. Planian, Bohemia, d. Vienna; famous pianist and teacher; professor at the Warsaw Cons., 1815; assistant conductor of the Kärntnerthor Theatre, Vienna, from 1826; composed an opera *Rübezühl* (Prague, 1824); comic opera *Rothmantel* (Vienna, 1832); piano concerto, 'Wellington's Victory' for piano 4 hands; Fantaisie; rondos; polonaises, variations and other piano music.

WURM (1) **Wilhelm** (1826-1904): b. Brunswick, d. St. Petersburg; virtuoso on the cornet-à-pistons; lived most of his life in St. Petersburg, where he taught his instrument at the Cons. and was conductor of the Russian Guards' band; composed many pieces for cornet. (2) **Mary J. A.** (1860-): b. Southampton, England; pianist; studied at the Stuttgart Cons., and with Raff and Clara Schumann; later in London with Sullivan, Stanford and Bridge; gave recitals in London, Leipzig, Meiningen, Berlin, etc.; has composed a piano concerto, a string quartet, a 'cello sonata, many piano pieces, songs, etc.

WYDOW (or **Wedow, Widow, Wydewe**), **Robert** (?-1505): b. Thaxted, Essex, d. Buckland Newton; Mus. Bac. at Oxford (the first on record) and Cambridge; master of a school and vicar at Thaxted; travelled in France and Germany, returning to hold various positions in England; rector, canon and succentor; patronized by Edward IV; author of a rhythmical 'Life of Edward the Black Prince.' Of his musical compositions none has been preserved.

WYDZGA, J. T.: contemporary

composer of a Polish opera, *Pan Tadeusz*, produced in Lemberg (1907).

WYLDE, Henry (1822-1890): b. Bushey, Hertfordshire, d. London; studied with Moscheles, later with Potter at the Royal Academy of Music, London; organist of St. Ann's, in 1844; professor in the Royal Academy of Music; founded the New Philharmonic Society in 1852, and conducted its concerts, 1858-79; Mus. Doc., Cambridge, 1851; Gresham professor of music in 1863. He built St. George's Hall, and in 1871 established the London Academy of Music; pub. 'Harmony and Science of Music' (1865 and 1872); 'Music in its Art Mysteries' (1867); 'Modern Counterpoint in Major Keys' (1873); 'Occult Principles of Music' (1881); 'Music as an Educator' (1882); 'Evolution of the Beautiful in Sound' (1887); a cantata, 'Praise and Prayer,' and instrumental music.

WYMAN (1) **Addison P.** (1832-1872): b. Cornish, N. H., d. Washington, Pennsylvania; taught music at Wheeling, W. Va., in 1859; founded a music school at Claremont, N. H., in 1869; pub. popular piano pieces, such as 'Silverly Waves,' 'Woodland Echoes,' 'Moonlight Musings,' and 'Music Among the Pines.' (2) **Lorraine**: contemp. singer; pupil of Yvette Guilbert. *Ref.*: V. 111.

WYNS, Charlotte Féllele (1868-): b. Paris; studied at the Conservatoire, where she took 3 first prizes in one year; mezzo-soprano at the Paris and Brussels operas; married E. de Bruijn in 1899.

WYSSOTZSKI, Michael Timofeevitch (1790-1837): b. Moscow, d. there; guitar-player celebrated for extraordinary virtuosity and improvisational ability. He composed 83 works, among them fantasies and variations on Russian themes, guitar arrangements of pieces by Beethoven, Field, Bach (fugues); also wrote a method for the guitar (1901).

WYZEWA, Theodor de (1862-): b. Kalusik, Russia; settled in France in early youth; founded the *Revue Wagneriana* in Paris with Edouard Dujardin; wrote *Beethoven et Wagner* (1903-04, *Revue des Deux Mondes*), and (with G. de Saint-Foix) *W.-A. Mozart, sa vie et son oeuvre de l'enfance à la pleine maturité* [1756-77] (2 vols., 1911).

X

Xanrof

XANROF (correctly **Fourneau**), **Léon** (1867-): b. Paris; lawyer; composed songs for Yvette Guilbert and several operettas prod. in Paris since 1890; music critic for various Parisian journals.

XENOPHON. Ref.: (quoted) X. 55f.

XYLANDER (real name **Holtz-**

mann), **Wilhelm** (1532-1576): b. Augsburg, d. Heidelberg; professor of Greek there; translated Psello's treatise on music as mathematics into Latin (Leyden, 1647).

XYNDAS, Spiridion (1812-1896): b. Corfu, d. Athens; dramatic composer who produced 3 successful operas and wrote many popular songs.

Xyndas

Y

Yanowsky

YANOWSKY: contemp. Russian composer. *Ref.*: III. 161.

YAW, Ellen Beach (1868-): b. Boston; concert soprano, celebrated for her unusual range to c^{'''}; studied with delle Sedie, Paris; concert début at St. Paul, Minn., 1894; operatic début in Rome, 1897; toured Europe and America.

YELLAND, Marie (1883-): b. St. Dennis, Cornwall; concert and operatic contralto; studied at Royal College of Music; made her début at Queen's Hall, 1906.

YON, Pietro Alessandro (1886-): b. Settimo, Italy; organist at the Church of St. Francis Xavier, New York; composed several masses, also 'Christmas in Sicily' and 'Prelude Pastorale' for organ. *Ref.*: III. 397.

YONGE. See **YOUNG**.

YOST, Michel (1754-1786): b. Paris, d. there; clarinetist, pupil of von Beer; composer of clarinet concertos, variations and quartets for clarinet and stringed instruments, etc.

YOUNG (1) [Rev.] **Matthew** (1750-1800): b. Rosecommon, Wales, d. there; acoustician; Welsh bishop and professor in Dublin University; in 1784 he published 'An Inquiry into the Principal Phenomena of Sounds and Musical Strings.' (2) **Thomas** (1809-1872): b. Canterbury, d. Walmouth; one of the last male contraltos of note; sang in Canterbury and Westminster. (3)

John Matthew Willson (1822-1897): b. Durham, d. W. Norwood; boy soloist at Durham Cathedral; pupil there of Dr. Henshaw; organist at Lincoln Cathedral and composer of church music; services, Te Deums, etc., also of a sacred cantata, prod. 1892, at the Lincoln Festival. (4) **Dalhousie**

Yzac

(1866-): b. India; studied with Paderewski and Leschetizky; composed chorales and songs and has European and American reputation as a concert pianist. (5) **Jessie Bret** (1883-): b. Wilmslow; English Lieder singer.

YRADIÉ, Sebastian (d. Vittoria, 1865): composer of Spanish songs, including the popular *Ay Chiquita*. A collection of 25 were published in French at Paris.

YRIARTE, Don Tomas de (ca. 1750-1791): b. Teneriffe, d. Santa Maria; composer of songs, quartets, etc., also *La Musica*, a poem combining analysis and history of music, and translated into French, German, Italian and English (1811).

YSAYE, Eugène (1858-): b. Liège, Belgium; studied with his father; then at Liège Cons., and with Wieniawski and Vieuxtemps at Brussels; later in Paris; led Bilse's orchestra, Berlin, to 1881; toured throughout Europe and North America; from 1886 first professor of violin-playing at the Brussels Cons., and leader of the 'Ysaye Quartet'; Chevalier of the Legion of Honor in 1893; wrote 6 violin concertos; variations on a theme by Paganini; 3 Mazurkas for violin; *Poème élégiaque* for violin with orchestra, etc. *Ref.*: VII. 461; portrait, VII. 464.

YUSSUPOFF (Yusupov), Prince Nicolas (1827-1891): b. St. Petersburg, d. Baden-Baden; virtuoso on violin; taught by Vieuxtemps; composed a *Concerto symphonique*, a program symphony, and wrote a work on the history of Russian music (1862).

YU-WANG, Chinese emperor. *Ref.*: X. 33.

YZAC. See **ISAAK**.

Z

Zabalza

ZABALZA y OLASO, Don **Damaso** (1833-1894): b. Irurita, Navarra, d. Madrid; studied with Sagabeta, Vidaola and Mariano Garcia; concert-pianist and teacher in Madrid, 1858; professor of theory and declamation at the National Conservatory; wrote a great number of piano pieces; also sonatinas, and studies used in Barcelona, Madrid, Milan and Paris conservatories.

ZABEL (1) **Karl** (1822-1883): b. Berlin, d. Brunswick; second Kapellmeister at the court theatre there; composed military band music, dances and ballets. (2) **Albert** (1835-1910): b. Berlin, d. St. Petersburg; harp virtuoso; was recommended by Meyerbeer for a scholarship at the Berlin Royal Institute for Church Music and studied there; accompanied Gungl on a tour of Germany, Russia, England and America; became soloist at the Berlin Opera, 1848, in the Royal Ballet Orchestra at St. Petersburg, 1862, where he also became professor at the Cons. He composed a concerto for the harp, a duo for two harps, etc., and wrote a monograph on the orchestral application of the harp (Russian, 1899).

ZACCONI, **Ludovico** (1555-1627): b. Pesaro, d. Fiorenzuola; Augustine monk, choir director and theoretician. He was a member of the court chapels at Vienna, Munich and Venice; directed the choir in his monastery at Venice; wrote the *Practica di Musica*, 1592, an authoritative work on mensuration, counterpoint, and the instruments then used. *Ref.*: VII. 375.

ZACH, **Johann** (1699-1773): b. Czelakowicz, Bohemia; d. Bruchsal (insane asylum); Kapellmeister to the Archbishop of Mayence; composer of unpublished church music, string quartets, symphonies, masses, etc.

ZACHARIA (1) **Friedrich Wilhelm** (1726-1777): b. Frankenhäusen, d. Brunswick; well-known poet; also composer, having published 6 piano symphonies, 5 duets, 17 arias under the title *Sammlung einiger musikalischer Versuche* (1760-61, 2 parts), also a sonata printed in Haffner's *Œuvres mêlées*, and other pieces (some MS.). (2) **Eduard** (1828-): b. Holzapfeler-Hütte, Nassau; theologian, musician, inventor of the *Kuntpedal*, a combination of four pedals lifting the dampers from 8 separate divisions of the piano's

range. He wrote *Vollständige Kunstpedalschule* (1869) and *Das Luftresonanzwerk an Tasteninstrumenten* (1877).

ZACHARIAS, **Nicolaus** (15th cent.): one of the last composers of the Florentine caccia; singer in the papal chapel, 1420-32. Some of his works are preserved in Florence, Oxford and Bologna codices. He was known as 'Zacharias Cantor' with sometimes 'D[omini] N[ostri] P[apae]' added.

ZACHARIIS (Zaccariis), **Caesar de** (16th cent.): b. Cremona; musician at the Bavarian, then the Fürstenberg court (till 1594 or later); composer of church music (*Cantiones sacrae a 4*, 1590; hymns a 5, etc., also *canzonette a 4*, 1595).

ZACHAU (1) **Peter** (17th cent.): town musician at Lübeck, who pub. 7 *Branten*, dazu *Gigen*, *Gavotten* . . . mit 3 *Couranten* (1683), and preludes, allemandes, etc., under the title *Erster Theil vierstimmiger Viol di Gamb Lustspiele solo* (1693). (2) **Friedrich Wilhelm** (1663-1712): b. Leipzig, d. Halle, where he was organist of the Liebfrauenkirche from 1664 and the teacher of Handel. He wrote organ pieces, figured chorales, etc., pub. in *Sammlung von Präludien, Fugen*, etc. (Breitkopf & Härtel), and elsewhere. *Ref.*: I. 421.

ZACHEREVITCH, **Michael** (1879-): b. Ostroff, Russia; violinist, enabled by Tchaikowsky's aid to study with Sevcik and Ysaie.

ZADORA, **Michael von** (1882-): b. New York; studied with his father, at the Paris Conservatoire (1899), with Leschetizky and (1893) Busoni; has made a reputation as a concert pianist, and composed some brilliant pieces for the instrument, 'Kirghiz Sketches.'

ZAHN, **Johannes** (1817-1895): b. Espenbach, Franconia, d. Neudettelsau; theologian, director of the Royal Teachers' Seminary at Altdorf, honorary Dr. theol. 1893. He was recommended by G. von Tucher to the Protestant consistory for the rhythmical arrangement of the church hymns. His chief work in this field is *Die Melodien der deutschen Evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt* (6 vols., 1888-93), and he also pub. a number of chorale books for the Evangelical church in 1844, 1847 (male chorus), 1852 (4-part revised), 1853, 1854 (with Tucher and Faisst),

Zajic

1854 (for Bavaria), 1858 (for schools), 1873 (funeral songs), (1875) (for Bohemia and Moravia), 1884 (mixed chorus), 1886 (for the home), 1888 (for Hesse), 1892 (funeral songs for male chorus), 1894 (for American Sunday schools), etc.; also supplements. Besides these there are books of chorale preludes, pub. 1859, 1868 (for Bavaria, with J. Helm, 4th ed., 1907), also *Geistliche Arien von Händel, Bach und Haydn* (with Helm, 1869), 24 *geistliche Lieder* for voice and piano or harmonium by J. S. Bach (1870, 4th ed., 1903), *Handbüchlein für Kantoren und Organisten* (1871, 3rd ed., 1899); a *Theoretisch praktische Harmoniumlehre* (2 parts, 1884), etc., etc. Z. also contributed to the *Allgem. deutsche Biographie* and Heroldt's *Siona*, in which compositions by him have appeared as supplements.

ZAJIC, Florian (1853-): b. Unhoscht, Bohemia; violinist. He studied under Mildner and Bennewitz at the Prague Conservatory; played at Augsburg in the orchestra of the theatre, conducted concerts at Mannheim, Strassburg, and Hamburg. He became violin teacher at the Stern Cons. in Berlin, and is known through his extensive tours. He was given the Russian order of Stanislas.

ZAJICEK, Julius (1877-): b. Vienna; dramatic composer; produced the operas *Helmbrecht* (Graz, 1906) and *Ferdinand und Luise* (Stuttgart, 1914).

ZAMARA (1) **Antonio** (1829-1901): b. Milan, d. Hietzing, near Vienna; harpist and composer; studied with Sechter at Vienna; became a member of the Kärntnerthor Theatre and teacher at the Vienna Cons.; composed for harp, violin, 'cello, horn and flute. (2) **Alfred [Maria Victor]** (1863-): b. Vienna; composer of 8 operettas, produced at Vienna, Munich and Hamburg.

ZAMMINER, Friedrich (ca. 1818-1856): b. Darmstadt, d. Giessen; acoustician; author of *Die Musik und die musikalischen Instrumente in ihrer Beziehung zu den Gesetzen der Akustik* (1855).

ZAMRZLA, Rudolf (1869-): b. Prague; musical director at the Czech National Theatre; editor of the musical journal *Dalibor*; composer of an opera, *Eine Hochzeitsnacht* (1913), songs, choruses and piano pieces.

ZANARDINI, Angelo (1820-1893): b. Venice, d. Milan; prod. at Venice the opera *Amleto*, in 1854; also wrote the libretti for Ponchielli's *Il flagello prodigo*, Massenet's *Hérodiade*, Mancinelli's *Isora di Provenza*, Catalani's *Dejanice*, Domenicetti's *Il lago delle fate*, etc.; and translated into Italian many foreign libretti.

ZANATA, Domenico (17th cent.): Italian composer of instrumental music. Ref.: VII. 390, 478.

ZANDER, Adolf (1843-): b.

Zani de Ferranti

Barnewitz, near Brandenburg; founder of Berliner Liedertafel, organist at the Sophienkirche, and vocal teacher.

ZANDONAL, Riccardo (1883-): b. Sacco; studied with Gianferrari, and at the Rossini Cons. His compositions comprise 4 operas, including *Il Grillo del Focolare* (Turin, 1908), *Conchita* (Milan, 1912, also Chicago, New York, etc., 1913), *Melenis* (Milan, 1912), *Francesco da Rimini* (Scala, Milan, 1914, also Covent Garden, London, 1914, and Met. Opera, New York, 1916); also a symphonic poem *Vere Novo*, a *Serenata Medievale*, etc., for orchestra; works for organ, string instruments, and for voice (2 sets of songs). Ref.: III. ix, 378, 379, 389, 399; VIII. 446, 447, 448; IX. 401f; portrait, III. 372.

ZANDT, Marie van (b. 1861): b. New York; operatic soprano (compass a-f'''); pupil of her mother, then of Lamperti in Milan; made her début in Turin, 1879, as Zerlina, in *Don Giovanni*; sang in Paris Opéra until criticism for a temporary loss of voice drove her from the stage there, but she returned to sing at the Opéra Comique in 1896, after successes in St. Petersburg and in England (in oratorio, concert and opera). She married a Moscow professor and retired from the stage.

ZANELLA, Amilcare (1873-): b. Monticelli, d. Angina; conductor and composer. He studied with Andriotti, and later at the Parma Cons. He conducted Marinelli's opera company in South America until 1903, when he returned to Parma as director of the Royal Cons., becoming director of the Liceo musicale Rossini in Pesaro. He wrote a symphony, a fantasy and fugue for piano and orchestra, piano pieces, a trio and two operas (not perf.).

ZANETTINI. See GIANETTINI.

ZANG, Johann Heinrich (1733-1811): b. Zella St. Blasii, near Gotha, d. Mainstockheim; studied with J. S. Bach at Leipzig; composed *Die singende Muse am Main* (1776); wrote a *Kunst- und Handwerksbuch* (1840); also church cantatas, organ trios, piano sonatas in MS.

ZANGE (or **Zangius**), **Nicolaus** (d. Berlin ca. 1620): Kapellmeister at Brunswick, Vienna, and Berlin; composed 5-part *Schöne deutsche geistliche und weltliche Lieder* (1597), *Ander Theil deutscher Lieder* (3-part, 1611), *Lustige neue deutsche Lieder und Quodlibete* (5- to 6-part, 1620), and 6-part *Cantiones sacrae* (1630); other works in MS.

ZANGER, Johann (16th cent.): b. Innsbruck; teacher of music in Brunswick; produced a compendium entitled *Practicae musicae praecepta* (1554).

ZANI DE FERRANTI, Marco Aurelio (1800-1878): b. Bologna, d. Pisa; guitar-virtuoso; appeared in Paris, St. Petersburg, Hamburg, Brussels, and

London, acting as private secretary in St. Petersburg, and as teacher of the guitar in Brussels, where in 1846 he became professor of Italian at the Cons. He at first studied violin, but developed an unprecedented technique and a remarkable *cantabile* style on the guitar.

ZANOBI. See GAGLIANO.

ZANTEN, Cornelia van (1855-): b. Dordrecht; operatic contralto; studied with H. Geul there, Schneider at the Cologne Cons., and Lamperti in Milan; made a successful début in Turin; sang thereafter at Breslau, Cassel, Hamburg, New York (tour of the United States with the National Opera Co.), St. Petersburg, Moscow and Amsterdam, where she taught in the Conservatory. Since 1903 she has been a vocal teacher in Berlin. She pub. several books of songs and a *Leitfaden zum Kunstgesang* (1903, also Dutch).

ZARATE, Eleodoro Ortiz de (b. 1865): b. Valparaiso; operatic composer; studied at Valparaiso, at the Milan Cons., and elsewhere in Italy; successfully prod. the first Chilean opera, *La Fioraia de Lugano*.

ZAREMBA (1) **Nicolai Ivanovitch** (1824-1879): b. Govt. of Witebsk, d. St. Petersburg; studied with Marx in Berlin; lectured on the theory of music before the musical classes of the Imperial Russian Musical Society, which soon after became the St. Petersburg Conservatory, Z. becoming its director (1867-72). Among his pupils were Tschalkowsky, Laroche and Altani. He composed an oratorio, 'John the Baptist.' (2) **Vladislav Ivanovitch** (1833-): b. Podolia; pupil of Joseph and Anton Kozinski; music teacher at Kieff since 1862; composer of songs, transcriber of Little Russian songs, etc.; pub. 2 collections of Polish and Little Russian art- and folk-music for piano. (3) **Sigismund Vladislavovitch** (1861-): b. Shitomir; studied with his father (2), with Sattel and Alois; director of the branch of the Imp. Russian Musical Society at Voronesh and conductor of the symphony concerts there; then resident in St. Petersburg; composed a suite, a Slavic dance, a Polonaise for orch., a string quartet, piano pieces and songs.

ZAREMBSKI, Jules de (1854-1885): b. Shitomir, Russian Poland, d. there; pupil of Dachs and Liszt; pianist at the Paris World's Fair; successor of Brassin at the Brussels Cons.; wrote 3 concert studies, a ballade, *Sérénade burlesque*; *Berceuse*; *A travers Pologne* (6 pieces); *Sérénade espagnole*; *Étrennes* (6 pieces).

ZARLINO, Gioseffo (1517-1590): b. Chioggia, d. Venice; entered the Franciscan order in 1537; studied under Willaert in Venice, 1541; *maestro di cappella* at St. Mark's, 1565-90, and chaplain at San Severo.

His only extant compositions are 21 *Modulationes a 6* (Venice, 1566); 3 *Lectiones pro mortuis* and a mass (MS. in Bologna). His most famous theoretical works are *Istituzioni harmoniche* (Venice, 1558); *Dimostrazioni harmoniche* (1571-1573); and *Supplementi musicali* (1588), all of which make up 4 vols. of collected works (1589). The *Istituzioni*, his most important work, was republished in 1562 and 1573. In it the author establishes the dual nature of harmony (opposition of the major and minor third), which was again taken up by Tartini and more recently formed the basis of the theoretical systems of Hauptmann, Riemann, etc. A clear and practical demonstration of double counterpoint illustrated by musical examples is also a feature of this work. Z. was referred to by Foscari as 'the famous regenerator' of music in all Italy. *Ref.*: I. 269ff, 303.

ZARZYCKI, Alexander (1831-1895): b. Lemberg, Austrian Poland, d. Warsaw; studied in Lemberg and Paris; became a concert pianist of continental fame, conductor of the Warsaw Musical Society, 1870, and director of the Cons. there, 1879; wrote many piano pieces, including Grande Polonaise (with orch.) Nocturnes, piano concerto; *Grand Valse*; mazurkas; Serenade and Valse-Impromptu; *Suite polonaise* with orch., and other pieces.

ZAYTZ, Giovanni von (1837-): b. Fiume; studied at Milan Cons.; lived in Fiume, then in Vienna; conductor at Agram; teacher of singing; composer of choral works, masses, songs, instrumental pieces and of 14 operas and 19 operettas, Italian, German and Croatian. Among the last are *Zarunica mesinske* (Fiume, 1861), *Adelia* (ib., 1861), *Mislawa* (Agram, 1870), *Ban Legat* (ib., 1872), *Nicola Subis Zrinjski* (1876), *Lizinka* (1878), *Pan Twardowski* (1880), *Zlatka* (1883), *Kraljeew Kir* (1889), *Armida* (1897), *Primorka* (1901).

ZECKWER, Richard (1850-): b. Stendal, Prussia; student at Leipzig Cons.; organist, teacher and director in Philadelphia; composer of songs and pieces for orchestra and piano; author of a pamphlet on touch system for pianoforte.

ZEELANDIA, Henriens de (15th cent.): Flemish theoretician; author of a tract *De musica*, based on Johannes de Muris (Prague Library).

ZEHLER, Carl (1840-): b. Benndorf, near Merseburg; pupil of Jadassohn, Richter, etc., at the Leipzig Cons.; succeeded Franz at the Ulrichskirche there (1880-1915); music teacher at the Francke Stiftung, 1876-1911; conductor of student choruses, etc.; Royal Musikdirektor; pub. W. Friedemann, *Bach und seine Hallsche Wirksamkeit* (1910); composed Psalm

23 for alto solo and organ, Psalm 100 for solo, chorus and organ, and 30 organ pieces.

ZEISLER, Fanny Bloomfield (1866-): b. Bielitz, Austrian Silesia; brought to Chicago in childhood, pupil there of B. Ziehn and K. Wolfsohn, and of Leschetizky in Vienna; has toured Europe and America as pianist since 1893.

ZELDENRUST, Eduard (1865-1910): b. Amsterdam, d. there; studied with Hiller, Kwast, and Jensen at Cologne Cons.; with Gernsheim in Rotterdam and Marmontel in Paris; distinguished pianist, who from 1890 lived in London.

ZELENKA, Jan Dismas (1679-1745): b. Lannowicz, Bohemia, d. Dresden; assistant conductor to Heinrich at Dresden, and after the latter's death conductor; appointed court church composer, 1735; wrote a Latin melodrama, and sacred music, including 20 masses, 3 Requiems, 2 Te Deums; also 3 oratorios, *Die eherne Schlange*, *Jesus auf Golgotha*, and *1 penitenti al sepolcro*; cantatas and arias.

ZELENSKI, Ladislaus (1837-): b. on his family's estate, Gorod-Kowizy, Galicia; studied with Mirecki in Cracow, Krejčí in Prague, and Reber in Paris; professor of composition at Warsaw Cons.; wrote *Im Tatra-Gebirge* for full orchestra; *Trauerklänge* for orchestra; a symphony; 2 cantatas with orchestra; *Romanze* for 'cello with orchestra; a string sextet; string quartet; variations for 2 violins, viola and 'cello; piano trio; piano pieces; the operas *Konrad Wallenrod* (Lemberg, 1885), *Goplana* (Cracow, 1896), *Janeček* (Lemberg, 1900), *Stara Bärn* (ib., 1907) and *Balandina* (Lemberg, 1900); also cantatas, masses, motets, songs, etc.

ZELLE, Friedrich (1845-): b. Berlin; studied piano with Kullak, composition with F. Geyer and H. Beltermann; in 1893 became Musikdirektor of a Berlin Realschule, and lectured at the Humboldt Academy. He pub. *Beiträge zur Geschichte der ältesten deutschen Oper* (1. J. W. Franck [1889], 2. Joh. Theile [1891], 3. J. Ph. Förtsch [1893]), *Die Singweisen der ältesten evangelischen Lieder* (1895-1900), *Theorie der Musik* (1880), 3 works on early chorale books, one on the ballets in Keiser's operas, etc. He revised new editions of works by Hassler, Franck, Keiser, Sebastiani, etc.

ZELLER (1) **Franz Adoif** (1837-1881): b. Weissenstein, d. Raggenzell; studied music in Ratisbon; became priest, vicar in various places, first incumbent of the new office of Musikrepent at the Wilhelmsstift in Tübingen (for students of Catholic theology), where he became a noted teacher of church music; also theory and history of music; pub. *Das Gesangbuch der Diözese Rottenburg*, *Beiträge zu einer Geschichte seiner Weisen und*

Texte (1870) and *Sammlung Katholischer Kirchengesänge für 4 Männerstimmen* (1867-72). (2) **Karl** (1844-1898): b. St. Peter-in-der-Au, Lower Austria, d. Baden, near Vienna; court councillor in the ministry of education; composed numerous popular operettas (Der Vogelhändler, Der Obersteiger, etc.).

ZELLNER (1) **Leopold Alexander** (1823-1894): b. Agram, d. Vienna; taught there; founded and edited a musical journal, the *Blätter für Musik* (1855-68); harmony professor in the Cons., 1868; virtuoso on harmonium; composer of instructive pieces for piano 4 hands, 'cello pieces and choruses. He excelled as a harmonium-player; wrote a method and transcriptions for the instrument and made improvements in its mechanism. He published 2 volumes of lectures on acoustics and the organ. (2) **Julius** (1832-1900): b. Vienna, d. Mürzzuschlag, Styria; taught in Vienna; composed 2 symphonies, chamber music, a symphonic poem, piano pieces, songs, etc.

ZELTER, Carl Friedrich (1758-1832): b. Berlin, d. there; studied with Kirnberger and Fasch; conducted Reilstab's 'Liebhaber-Concerte'; wrote a funeral cantata on the death of Frederick the Great, 1786; succeeded Fasch as conductor of the Singakademie in 1800; became associate of the Akademie, 1806, and professor there in 1809; organized the 'Liedertafel' in Berlin, 1809, for which he composed many male choruses; founder and director of the Royal Institute for Church Music, 1819-1832. A friend of Goethe, he pub. their correspondence in 6 vols. (1833-36); also composed much church music and wrote a life of Fasch (1801). Ref.: II. 277f; III. 62; V. 191, 193, 195; portrait, V. 192.

ZEMPLINSKY, Alexander von (1877-): b. Vienna; studied in the Cons. there, with Fuchs; he has composed a prize symphony, a prize opera, piano pieces, and a fairy opera, which he successfully produced (about 1900) at the court opera there. He is conductor in a Vienna theatre.

ZENATELLO, Giovanni: b. Verona; contemporary operatic tenor; sang in Italian cities, London and the U. S.

ZENGER, Max (1837-1911): b. Munich, d. there; studied at Munich and at the Leipzig Cons.; Kapellmeister at Ratisbon, 1860; Musikdirektor of the Munich court opera, 1869; at Karlsruhe, 1872; Munich Oratorio Society, 1878-85; honorary Dr. phil., Univ. of Munich, 1897; composed the operas *Die Foscari* (Munich, 1863), *Ruy Blas* (Mannheim, 1868), *Wieland der Schmied* (Munich, 1880), an oratorio *Kain* (Munich, 1867), cantatas, ballets, 2 symphonies, overtures, piano pieces, etc. Ref.: IX. 117.

ZENO, Apostolo (1668-1750): b. Venice, d. there; the most eminent operatic librettist before Metastasio;

lived in Vienna (1718-29) as court poet, then in Venice; founded *Giornale dei letterati d'Italia*, which contained the first notice of the invention of the pianoforte by Cristofori.

ZEPLER, Bogumil (1858-): b. Breslau; pupil of Heinrich Urbau; composer of comic operas, the first of which (1891) was a parody of *Cavalleria Rusticana* (*Cavalleria Berolina*), followed by *Der Brautmarkt zu Hira* (1 act, 1892), *Der Vicomte von Letorières* (1897), *Monsieur Bonaparte* (3 acts, 191), *Nacht* (1 act, 1900), and a number of operettas, a fairy play *Dem König drückt der Schuh* (Vienna, 1905), also 2 ballet suites for orch., and songs. He has edited *Musik für Alle* since 1906.

ZERR, Anna (1822-1881): b. Baden-Baden, d. near Oberkirch; operatic soprano; pupil of Bordogni; sang at Karlsruhe, Vienna, England and America.

ZERRAHN, Carl (1826-1910): b. Malchow, Mecklenburg, d. Boston; pupil of F. Weber at Rostock; also studied in Hanover and Berlin; went to America in 1848 as a member of the Germania Orch., and settled in Boston, where he became an eminent factor in the musical life of the city. He was conductor of the Handel and Haydn Society, 1854-95; also conducted the Harvard Symphony Concerts for a number of years; and was professor of harmony, instrumentation and singing at the New England Cons. Ref.: IV. 189, 222.

ZEUGHEER (called **J. Z. Hermann**), **Jakob** (1805-1865): b. Zurich, d. Liverpool; violinist; studied under Wassermann and Fränzl; founded in 1824 the world-famous string quartet called Hermann Brothers; conducted in Manchester and directed the Liverpool Philharmonic Society.

ZEUNER (1) **Martin** (17th cent.): organist at the Brandenburg-Ansbach court from 1612; pub. 82 *Schöne geistliche Psalmen*, 5 v. (Nuremberg, 1616), *Schöne teutsche weltliche Stücklein* 4-5 v. (ib., 1617), wedding pieces for 4 and 12 voices (Kach, Ansbach, 1612).

(2) **Carl Traugott** (1775-1841): b. Dresden, d. Paris; pianist; studied with Türk at Halle and Clementi at St. Petersburg; has taught and given concerts in Paris, Vienna, St. Petersburg, and Dresden; wrote 2 piano concertos; a string quartet; variations on a Russian theme, for piano, violin and 'cello; Polonaises, and much piano music. (3) **Charles** (1797-1857): b. Germany, d. Philadelphia; teacher, conductor and composer.

ZIANI (1) **Pietro Andrea** (1630-1711): b. Venice, d. Vienna; second organist at San Marco in 1666; entered the service of Empress Eleonora at Vienna, in 1677; wrote 21 operas for Venice, Bologna, and Vienna; an oratorio, *Le Lagrime della Vergine* (Ven-

ice, 1662); *Sacrae laudes a 5*, and sonatas. (2) **Marco Antonio** (1653-1715): b. Venice, d. Vienna; vice-Kapellmeister at the Vienna court in 1700; in 1712 Kapellmeister; wrote about 40 operas and serenades; also a number of oratorios produced in Vienna and Venice.

ZICHY, Géza (1849-): b. Szatara, Hungary; studied with Mayrberger, Volkmann and Liszt and became a brilliant pianist, although he lost his right arm at an early age; president of the Hungarian National Academy of Music to 1892; intendant of the National Theatre at Pesth, 1890-94; composed piano works, songs, études and 2 operas. Ref.: III. 190, 191f; mus. ex., XIV. 152; portrait, III. 192.

ZIEGFELD, Florenz: b. Jever, Oldenburg; studied with Moscheles, Richter, David, etc., at the Leipzig Cons.; settled in America in 1863 and founded the Ziegfeld Musical College in Chicago, 1867, remaining its head to the present time. Ref.: IV. 252.

ZIEHN, Bernhard (1845-1912): b. Erfurt, d. Chicago; organist; at first school teacher, in which capacity he went to Chicago, but devoted himself to music in 1871; author of two books of theory, *Harmonie und Modulationslehre* (Berlin, 1887) and a 'Manual of Harmony' (vol. 1, Milwaukee, 1907); also a 'System of Piano Exercises,' and a 'New Method for Beginners,' which especially aims at the equal use of both hands (symmetrical inversion); also articles in German musical journals, including polemics against Hugo Riemann. Ref.: VI. 492.

ZIEHRER, Carl Michael (1843-): b. Vienna; military bandmaster; organized a band of his own with which he travelled, and became Royal Roumanian court conductor. He composed some 600 dances, and 22 operettas, including *Ein tolles Mädel* (Wiesbaden, 1907) and *Das dumme Herz* (Vienna, 1914).

ZIELENIEWICZ, Mathias (1st half of 18th cent.): conductor in Cracow cathedral; composed masses and motets (MS.).

ZIELENSKI (early 17th cent.): archiepiscopal Kapellmeister in Gnesen; pub. (Venice, 1611) offertories, communions and other church music.

ZIENTARSKI (1) **Romuald [Grigorievitch]** (1831-1874): b. Plozk, d. Warsaw; pupil of Joseph Elsner; composer of 3 symphonies, 4 oratorios and over 600 other works; professor of Gregorian chant at the Roman Catholic Academy in Warsaw; author of *Muzyka Koscielna choralna i figuralna* (3 vols.). (2) **Victor Romualdovitch** (1854-): b. Warsaw; son of (1); composer for the voice and for piano.

ZILCHER, Hermann (1881-): b. Frankfurt; studied at the Hoch Cons.; teacher at the Royal Academy of Music in Munich; composer of a

concerto for 2 violins, a violin (solo) concerto, piano pieces, an opera, *Fitzebutte*, and songs.

ZIMBALIST, Efrem (1889-): b. Rostoff, Russia; studied with his father and with Auer at St. Petersburg; also with Ottokar Svecik in Prague; violin virtuoso who has toured Europe and America with great success. His compositions consist of three Slavic dance tunes and other pieces for the violin.

ZIMMER (1) **Friedrich August** (1826-1899): b. Herrengosserstadt, Thuringia, d. Zehlendorf, near Berlin; studied with Hentschel at Weissenfels; taught at Gardelegen Seminary, 1854; Royal Musikdirektor at Osterburg, 1859; pub. *Elementarmusiklehre, Violinschule, Gesanglehre, Evangelisches Choralbuch und Die Orgel* (1897). (2) **Otto** (1822-1896): b. Priskorsine, Silesia, d. Breslau; studied with Richter and Mosewius there; organist and Royal Musikdirektor at Oels; editor of the 'Fliegende Blätter für evangelische Kirchenmusik.' (3) **Robert** (1828-1857): b. Berlin, d. there; studied with Dehn; taught in Kullak's Academy after 1856; pub. a critique of Becker's edition of Bach's piano work (1854).

ZIMMERMAN (1) **Anton** (1741-1781): b. Pressburg, d. there; Kapellmeister to Prince Batthyány; organist at Pressburg Cathedral; prod. a Sing-spiel, *Andromeda und Perseus* (Vienna, 1781); pub. 9 violin and piano sonatas, a piano concerto, and other instrumental music. (2) **Pierre-Joseph-Guillaume** (1785-1853): b. Paris, d. there; studied at the Conservatoire; became professor there in 1816, where he taught until 1848. His pupils included Mosskwa, Déjazet, Marmontel, Lefebvre and Thomas. Z. was made Chevalier of the Legion of Honor, 1848; pub. the *Encyclopédie du Pianiste*, a complete method for piano, also many études, a sonata, 2 concertos, etc.; prod. a comic opera, *L'Enlèvement* (Opéra-Comique, 1830). (3) **Agnes** (1845-): b. Cologne; studied at the London Royal Academy of Music; won the King's Scholarship in 1860 and 1862; début at the Crystal Palace, 1863; played at the Gewandhaus, Leipzig, 1864; toured England and Germany; composed many piano pieces and edited compositions of Schumann, Mozart and Beethoven. (4) **Julius Heinrich** (1851-): b. Sternberg, Mecklenburg; founded a publishing firm in St. Petersburg (1876), which established branches in Moscow 1882, Leipzig 1886, and Riga 1903. (5) **Baldwin**: composer of the operas *Das Wintermärchen* (Erfurt, 1900), *Maja* (Elberfeld, 1902), *Sakuntala* (Erfurt, 1905).

ZINCK, Harnack Otto Konrad (1746-1832): b. Husum, d. Copenhagen; singer at Hamburg and Copenhagen; flutist in the orchestra at Ludwigs-lust, 1777, singing master at the Co-

penhagen Court Theatre, 1787, also organist and music teacher at the seminary; composer of an oratorio, cantatas (MS.), piano sonatas, a piano sonata with violin and cello, an ode (1783); also pub. *Kompositionen für den Gesang und das Klavier* (4 books, 1791-93).

ZINGARELLI, Nicola Antonio (1752-1837): b. Naples, d. Torre del Greco, near Naples; studied composition with Fenaroli at the Cons. di Loreto and completed his studies under Speranza; his two earliest attempts at opera, *I quattro pazzi*, prod. at the Cons. in 1768, and *Montezuma* (Teatro San Carlo, 1781), were not highly successful. Hence he taught until production of *Alcina* at La Scala, Milan, in 1785, which assured his fame. In all Zingarelli produced 31 operas up to 1811, of which *Giulietta e Romeo* is considered his masterpiece. In 1792 he became *maestro di cappella* at Milan Cathedral, at the 'Santa Casa' in Loreto in 1794, and in 1804 at St. Peter's, Rome; became director of the Royal Collegio di Musica, Naples, in 1813, and in 1816 succeeded Paësiello as *maestro* at the Cathedral. Among his pupils were Bellini, Mercadante, Carlo Conti, Lauro Rossi, Morlacchi, etc. He wrote a vast amount of church music, including the collection *Annuale di Zingarelli* (or *Annuale di Loreto*), a series of masses for every day in the year, a 4-part *Miserere alla Palestrina* (1827); about 80 Magnificats, 28 Stabat Maters, 21 Credos, many Te Deums, motets, hymns, etc.; also 3 oratorios, a string quartet, organ sonatas, arias, solfeggi, etc. Ref.: II. 182; IX. 133.

ZINGEL, Rudolf Ewald (1876-): b. Liegnitz; student at the Berlin Royal High School of Music; organist in Spandau and in Frankfurt-on-Oder; choral conductor there from 1899 to 1907, when he became Musikdirektor at Greifswald University. He produced 3 operas, *Margot* (1902), *Liebeszauber* (1908) and *Persepolis* (1909).

ZINKEISEN, Konrad Ludwig Dietrich (1779-1838): b. Hanover, d. Brunswick; violinist; studied under Rode at Wolfenbüttel; concert-leader in Göttingen, Royal chamber-musician in Brunswick, 1819; composed many instrumental pieces, including 4 overtures, 6 violin concertos, quartets for string and wind instruments, military music, etc.

ZIPOLI, Domenico (1675-[?]): b. Nola; studied at the Cons. della Pietà, Naples; organist at the Jesuit Church in Rome, 1716; composer of works for organ and for harpsichord, a cantata and a violin solo; pub. *Sonate d'intavolatura per organo o cembalo* (Rome, 1716). Ref.: VI. 426.

ZMESKALL, Nicolaus, Edler von Domanowecz (ca. 1760-): court secretary, official in the Royal Hungarian chancellery in Vienna, friend

of Beethoven from the beginning of the latter's Viennese period. The 100 or more notes written to him by Beethoven are biographically very important. He is said to have been an able 'cellist, and he composed 3 string quartets, etc. *Ref.*: II. 141, 143; VII. 492, 518.

ZOBOLI, Giovanni (1821-1884): b. Naples, d. there; studied and later taught at the Cons. Albergo de' poveri, there; composer of operas and much church music with orchestra.

ZOCCA, Gaetano (1784-1834): b. Ferrara, d. there; instrumental in the advancement of Italian violin playing; theatre and cathedral conductor at Milan, later of the Ferrara Philharmonic.

ZOELLER, Carl (1840-1889): b. Berlin, d. London; studied with Ries; Gärlich and Grell at the Royal Academy, Berlin; travelled with German opera troupes; bandmaster of the 7th ('Queen's Own') Hussars in 1879; member of the Royal Accademia di San Cecilia, Rome, 1884; honorary member Royal Institute of Music, Florence, 1885; Fellow of the London Society of Sciences, Arts, etc., 1886; wrote a comic operetta, 'The Missing Heir'; a lyrical monodrama, 'Mary Stuart of Fotheringay'; a scene for sop. and orch., 'The Rhine King's Daughter'; 4 overtures; other orchestral pieces and much concerted instrumental music; church music, songs; pub. 'The Viole d'amour, Its Origin, History, etc.' and edited 'The United Service Military Band.'

ZOULO, Annibale (16th cent.): *maestro di cappella* at the Lateran, 1561-70; singer in the papal chapel, 1571; composed masses, madrigals and other church music, some in MS. in the Vatican Library.

ZOIS [-Edelstein], Hans, Freiherr von (1861-): b. Graz; composer of songs, an opera, *Der Venetianer* (1892), and 3 operettas.

ZOLA, Émile, the French novelist. *Ref.*: II. 206; III. 342, 343; IX. 462, 463, 464.

ZÖLLNER (1) Karl Heinrich (1792-1836): b. Oels, Silesia, d. Wandsbeck, near Hamburg; toured Germany as an organ-virtuoso until 1833; produced an opera, *Kunz von Kaufungen* (Vienna, 1825[?]); a melodrama, *Ein Uhr*; published masses, motets, psalms, part-songs, organ pieces, a piano sonata, other piano music, a method for piano, a violin sonata, etc. *Ref.*: IX. 423. (2) **Karl Friedrich** (1800-1860): b. Mittelhausen, Thuringia, d. Leipzig; studied at the Thomasschule, Leipzig, under Cantor Schicht, from 1814; became a vocal instructor at the Rathsfreischule in 1820, and organized a musical institute in 1822; founded a Liedertafel known as the Zöllner-Verein in 1833; composed part-songs for male choruses, motets and songs for chorus and piano. (3) **Andreas** (1804-1862): b. Arnstadt, d. Meiningen;

Musikdirektor; pub. popular part-songs for male voices. (4) **Heinrich** (1854-): b. Leipzig; studied at the Leipzig Cons. under Reinecke, Jadassohn, Richter, and Wenzel; Musikdirektor at Dorpat University in 1878; conductor of the Cologne Männergesangverein in 1885; also taught at the Cons. and conducted the Cologne Gesangverein, the Wagner-Verein, and the Musical Society; toured Italy in 1889; became the conductor of the Deutscher Liederkrantz, in New York, in 1890; Musikdirektor and conductor of the Paulinerchor, Leipzig Univ., 1898; composed the operas *Frithjof* (Cologne, 1884), *Faust* (1887), the 'Kriegsduologie' *Im Jahre 1870*, consisting of *Bei Sedan* (Leipzig, 1895) and *Der Überfall* (Dresden, 1895); and the musical comedy *Das hölzerne Schwert* (Cassel, 1897); grand choral works, *Die Hunnenschlacht* (Leipzig, 1880); *König Sigurds Brautfahrt* (1895), *Heldenrequisiem*, cantata *Die neue Welt*, which won the international prize at Cleveland, Ohio, 1892; also many songs, violin pieces and other works.

ZOLOTAREFF, Vassily Andreievitch (1879-): b. Taganrog; pupil of Krasnokulsky and Liadoff; had to abandon violin playing on account of nervousness, then studied composition with Balakireff and Rimsky-Korsakoff; theory teacher at Moscow Cons. since 1900. His compositions include a symphony, an overture, a Hebraic Rhapsody, a piano quintet, string quartets (MS.), a trio, a piano sonata, piano pieces, choruses and songs. *Ref.*: III. 146; VIII. 466.

ZOPFF, Hermann (1826-1883): b. Glogau, d. Leipzig; took the degree of *Dr. phil.*, and entered the Stern Cons., Berlin, in 1850; later founded an 'Opernakademie,' an 'Orchesterverein,' etc., in Berlin; in 1864 became co-editor of the *Neue Zeitschrift für Musik*, and editor-in-chief after Brendel's death in 1868; pub. several large choral works, a *Theorie der Oper*, and a *Gesangschule*.

ZSCHIESCHE, August (1800-1876): b. Berlin, d. there; sang in the choir of the Berlin Theatre as soprano, tenor, and bass. From 1820-26 he sang at Pesth and Temesvar, then returned to Berlin, where he sang in the court opera, 1829-61, when he was pensioned.

ZSCHÖCHER, Johann (1821-1897): b. Leipzig, d. there; pianist; studied with Knorr, Kullak, Henselt and Liszt; founded an Institute for Music, Leipzig, 1846.

ZUBER, Gregor (17th cent.): musician to the town council and violinist at Lübeck; published 5-part dance suites (2 books), consisting of paduans, galliards, ballets, courantes and sara-bandes (1649, 1659).

ZUCCALMAGLIO, Anton Wilhelm Florentin von (1803-1869): b. Waldbröl, d. Nachrodt near Gröna, Westphalia; contributor to the *Neue Zeitschrift für Musik*, while edited by Schumann

and joint author with Kretschmer of *Deutsche Volkslieder mit ihren Originalweisen* (2 vols., 1838-40), containing some anonymously composed by Z.

ZUCCHETTI (14th cent.): Italian organ builder. *Ref.*: VI. 419.

ZUMPE, Hermann (1850-1903): b. Taubenheim, Upper Lusatia, d. Munich; conductor and composer; studied at Bautzen, taught at Weigsdorf, then at Leipzig, where he was a pupil of Tottmann; assisted in the preparation of the Nibelungen cycle at Bayreuth during 1873-76; later he became Kapellmeister in the theatres at Salzburg, Würzburg, Magdeburg, Frankfurt and Hamburg; became court chapel-master at Stuttgart in 1891, where two years later he inaugurated a society for classical church music. This post he exchanged for conductor of the Kaim Concerts in Munich, and in 1900 was made general director of music to the court near Munich. His compositions consist of songs, several operettas, the opera *Anahra* (Berlin, 1880), and other works.

ZUMSTEEG (1) **Johann Rudolf** (1760-1802): b. Sachsenflur, Odenwald, d. Stuttgart; a pupil of the Karlsschule, where he was a friend of Schiller. As a follower of the conductor Poli, he became distinguished, first as a 'cellist, later for composition, and in 1792 as successor to Poli at the Stuttgart court. He was one of the earliest writers of the ballade type of music, later so popular with Klein, Schubert, Schumann, and others; also composed church cantatas, operas and pieces for the 'cello. *Ref.*: II. 278; V. 192f, 197; portrait, V. 192. (2) **Emilie** (1797-1857): b. Stuttgart, d. there; daughter of (1); known as a composer of songs.

ZUR MÜHLEN, Raimund von (1854-): b. Livonia; tenor; pupil of Berlin Hochschule, of Stockhausen at Frankfurt and of Bussine in Paris; teacher of singing in London; noted as a Lieder singer.

ZUR NIEDEN, Albrecht (1819-1873): b. Emmerich-on-Rhine, d. Duisburg; studied with Fr. Schneider at Dessau; taught at Bonn, where Joseph Brambach was among his pupils; became conductor in Duisburg after 1850;

pub. songs, a *Deutscher Marsch* and the choral works *Die Sage von der Martinswand*; *Der blinde König*; and *Das Grab auf Busento*; others in MS.

ZUSCHNEID, Karl (1856-): b. Oberglogau, Silesia; student at the Stuttgart Cons.; director of music societies in Göttingen, Minden, and Erfurt. In 1907 he succeeded Bopps as director of the Mannheim Hochschule für Musik; Ducal professor, 1914. He wrote male choruses with orchestra and a *cappella*, mixed choruses with orch. and a *cappella*, piano pieces, Improvisations for string orchestra, a Konzerstück for violin and orch., etc.; pub. a 'Piano School' and a 'Methodical Guide to Piano Teaching'; also *Neuer Liederhort*, a collection of 300 part-songs.

ZVONAR, Joseph Leopold (1824-1865): b. Kublov, near Prague, d. Prague; studied at the Organ School there, where he later became teacher and then director; at the Sophien-Akademie, 1859; pub. the first Bohemian treatise on harmony (1861); also wrote an opera, *Zabój*.

ZWEERS, Bernard (1854-): b. Amsterdam; studied in Holland and under Jadassohn in Leipzig; teacher of musical theory at the Amsterdam Cons.; composer of church music, 3 symphonies, cantatas, songs, etc.

ZWINTSCHER, Bruno (1838-1905): b. Ziegenhain, Saxony, d. Oberlössnitz, near Dresden; studied with Julius Otto at Dresden, later at the Leipzig Cons., where he became piano teacher in 1875; pub. a 'Technical School,' a continuation of Plaidy's work, and a 'School of Ornaments.'

ZWYSSIG, Alberich (correctly **Joseph**) (1808-1854): b. Bauen, d. in the Cistercian abbey, Mehrerau, near Bregenz; Kapellmeister in the Cistercian monastery of Wettingen, where he lived until the monastery was discontinued in 1841, then successively in Zug, Wormbach monastery and Mehrerau, where the friars were permitted to settle. He was the composer of the well-known 'Swiss Psalm' (*Triffst im Morgenrot daher*) for male chorus, in which he uses the melody of the *Diligam te domine*; also wrote church music.

ADDENDA

ADDENDA FOR BOOK II (M-Z)

Malling

MALLING (2) **Otto**: d. Copenhagen, Oct. 5, 1915.

MAYR, Rupert Ignaz (1646-1712): b. Schaerding, Upper Austria, d. Freising; violinist in the Munich court band, 1685-90 and 1692; composer of *Pythagorische Schmidts-Füncklein*, consisting of 7 dance suites with overture, sonatina, *sinfonie*, *prélude*, *aria adagio* or *passagaglia* as first movement. Most of them contain the principal movements of Froberger's order. Only one copy is preserved, in the Munich Court and State Library, and was described by B. Ulrich in the *Sammelbände* of the Int. Mus. Soc. (IX). Another similar work by M., *Arion sacer 4 v. col. B. c.* (1678) is apparently lost, but psalms for one voice with instr. (Augsburg, 1702) and 13 vocal pieces w. instr. (in P. F. Lang's *Theatrum solitudinis asceticae*, Munich, 1717) are preserved.

MAYERHOFF, Franz: Add that he succeeded R. Wetz as conductor of the Riedelverein in 1915.

MENGELBERG, Karl Rudolf: Add that he became *Dr. phil.*, Leipzig, 1915, with a dissertation on Giov. Alb. Ristortl.

MINGOTTI, Angelo (18th cent.): elder brother of **PIETRO M.** (q.v.) and associated with him in his Italian opera enterprise (1732-56), operating in Austria, Germany and Denmark. Cuzoni, Marianne Pirkner, Rosalie Holzbauer and Regina Valentini, later the wife of **Pietro M.** (q.v.), etc., were among their singers, and Gluck and Paolo Scalabrini wrote operas for them.

MOÖR (2) **Emanuel**: Add to his works a second symphony (in C), 2 violin sonatas, a string quintet (in A).

NERUDA (2) **Wilma** (Lady Hallé) (1839-): daughter of **JOSEF N.** (organist); violinist; pupil of Jansa; appeared in public at the age of 7 with her sister **AMALIE**, pianist; toured Germany with her father, sister and brother (3); in Paris, 1864, she married L. Normann; has played annually in London since 1869, and in 1888 she married Sir Charles Hallé (q.v.), with whom she toured Australia and America. (3) **Franz** (1843-1915): b. Brünn, d. Copenhagen; brother of (2); 'cellist who at an early age made tours with his father and sisters; member of the Royal Orchestra, Copenhagen, 1864-76;

Rosén

founded the Chamber Music Society there in 1868. He succeeded Gade as conductor of the Copenhagen Musical Society in 1892, also conducting the Stockholm Musical Society in Stockholm. He became professor in 1894. N. composed 'Slovak Marches', an orch. suite, string quartets, a 'cello concerto, other pieces, for 'cello, for piano, for organ, and songs.

NEUBECK, Ludwig (1882-): b. Schwerin; pupil of court Kapellmeister Meissner there, and of Humperdinck in Berlin; conductor of the Schwerin court theatre, 1904; first conductor in Lucerne, Görlitz, Metz, and since 1912 of the Kiel Opera, where he also directs the Chorverein and is substitute director of studies at the Conservatory. He assisted in productions at Bayreuth, 1909, and Munich (Prinzregententheater), 1909-11. He composed songs, choruses, piano, violin and chamber music, also a *Huldigungsmarsch*, and music for Schiller's *Jungfrau von Orleans*.

PERGOLESI, Giovanni Battista. The famous aria *Tre giorni son che Nina*, ascribed to P., was composed by Rinaldo da Capua (q.v.).

PETZ, Johann Christoph ([?-] 1716): b. Munich, d. Stuttgart; Kapellmeister at Bonn to Elector Joseph Clemens; when the latter was exiled (1701), went to Stuttgart and became chief Kapellmeister there in 1706. He composed a *fiesta di danza*, *Il giudizio di Marforio* (Liège, 1695), an opera *Traiano* (Bonn, 1699), and a *serenata teatrale*, *Il riso d'Apolline* (Bonn, 1701); also instrumental works, including 'Sonate da camera or Chamber Musick of several Suites of Overtures and Aires for 2 Fl. and a B.' (pub. London).

ROSEN (1) **Erik Gabriel von** (1775-1866): b. Stockholm, d. Djurögårdsbrunn, near Stockholm; was a judicial officer to 1845, at the same time acting as organist (from 1797) of the principal church in Stockholm from 1800; constructed several house organs ('Orchestron', 'Organochordium', etc.) with new devices; adapted J. H. Knecht's 'Organ School' in Swedish; composed many church hymns. (2) **Johann Magnus** (1806-1885): b. Gotenburg, d. Stockholm; studied at Upsala, secretary of the court war coun-

ell; active as music critic, pub. the *Nordmannaharpan* with E. Drake, 1830-31, edited the *Tidning for Teater o. Musik*, also the art periodical *Heltios*; composed orchestral pieces, a choral fantasy, an operetta, pieces for piano and violin, clarinet and piano, 12 German songs and incid. music for comedies.

ROZYCKI (2) **Ludomir**. Add to his works the opera 'Eros and Psyche' (1915).

RUDINGER, [FRITZ] **Albert** [CHRISTIAN] (1838-): b. Copenhagen; 'cellist and teacher in Copenhagen; pub. a 'Cello Method (1891), which has experienced 5 editions, also transcriptions for his instrument, and a work on the history of 'cello playing (1907).

RUNDBERG, [ERNST] **Axel** (1855-1901): b. Stockholm, d. there; studied at the Stockholm Cons. and in Paris; buffo tenor, sang at the Royal Theatre, Stockholm; vocal teacher in Vienna and again in Stockholm (Wasa Theatre).

SCHIRMACHER, **Dora** (1857-): b. Liverpool; studied at Leipzig Cons.; pianist at the Gewandhaus, Crystal Palace, London, Liverpool, Manchester, Amsterdam and in Germany. Her compositions include a sonata, a serenade, a valse-caprice, a suite, etc.

SCHNEIDER (15) **Max**: He was made professor in extraordinary at the Univ. of Breslau and teacher at the Royal Inst. for Church Music there in 1915.

SCHOUSBOE, **Fritz** [August **Fredrik Alexander**] (1857-1898); b. Ribe, Denmark, d. Cologne; pupil of Neupert and the Copenhagen Cons.; teacher at the Scharwenka Cons., Berlin, 1883, then Geneva and Cologne conserva-

tories; toured as pianist; pub. songs and piano pieces.

SPERONTES, pseudonym of **Johann Sigismund Scholze** (1705-1750): b. Lobendau near Liegnitz, d. Leipzig; pub. *Singende Muse an der Pleisse*, a collection of poems with familiar melodies to which they may be sung (4 parts, the first 2 parts had 3 editions, the last 2, 2 editions). They were the first of the long series of collections of odes with music, in vogue down to the beginning of the lyricism of Goethe, etc.

STOCKHAUSEN, **Franz**, Jr. (1839-): b. Gebweiler, Alsatia; pupil of Alkan in Paris and of Moscheles, Richter, and Hauptmann at Leipzig Cons.; conductor of the Société de chant sacré at Strassburg, 1868-79, and musical director of the cathedral; director of the Strassburg Cons. and the municipal concerts from 1871; Royal professor in 1892.

TREMISOT, **Edouard** (1874-): contemporary composer of operas, for which he also writes the texts: *Pyrame et Thisbé* (Monaco, 1904) and *L'aureole* (Nice, 1913).

VAN DER PALS (1) **Leopold** (VAN GILSE VAN DER P.) (1884-): b. St. Petersburg, of Dutch descent; composer, trained in St. Petersburg and in Berlin, where he lives; wrote symphonic sketches for orch., 'Spring' and 'Autumn', *Konzertstück* for violin w. orch., op. 10, etc. (2) **Nikolaus van Gilse** [VAN DER PALS] (1891-): b. St. Petersburg; Dr. phil. Leipzig, with a comprehensive study on Rimsky-Korsakoff, 1914.

WALLER, **Henry**: contemporary American composer of light opera ('Olgalas,' prod. by the Bostonians), Ref.: IV. 462.





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